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# DESIGN

VOLUME 38

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FEBRUARY, 1937

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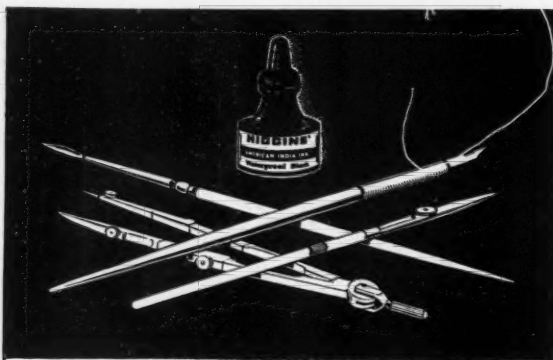
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## ARTISTS CAMPAIGN FOR ROYALTIES

Artists throughout the country were summoned today to join in a campaign to demand royalties from all sales of reproductions of their works. A proclamation, issued today by a group of nationally recognized artists identified with the Living American Art organization of New York which markets facsimiles of their works, urges all artists to assist in their campaign "by retaining reproduction rights when they sell their works." Institutions which buy or own the works of contemporary artists are asked "to acknowledge that the right to reproduce a work of art is lodged with the artist alone and is not attached to mere physical possession of a painting." Among the signers of this proclamation are the following artists: John Sloan, Alfred Stieglitz, Alexander Brook, William Gropper, John Marin, Arthur Dove, Georgia O'Keeffe and Marsden Hartley.

A supplementary statement issued from the offices of Living American Art explained that "the reproductions referred to in the proclamation are copies made to be sold as works of art for use in the home. Newspaper and magazine prints are not at all objectionable; they are in fact necessary to foster the growth of public interest in native art." Margaret Van Doren, secretary of Living American Art observed that the artists who signed the proclamation were interested in certain other tangible problems aside from the new revenues they expected to get from reproduction royalties. "They believe," she said, "that they ought to be consulted before their works are copied and sold. The quality of the copy and the places where it is used may reflect on their ability as painters or distort their intentions. It is as though anyone who acquired an autograph was automatically permitted to copy it and sign checks with the forgery. What the artists seek is the same sort of protection which composers have when their music is put on records or which writers get when their books are made into motion pictures."

The text of the proclamation follows:

To the Artists and Art-Lovers of America:

There has never been a period in American art more virile, more significant, or more important to the nation than that in which we are now working. Perhaps for the first time, the artists of our country have come to grips with the problems and moods of the people; to such an extent is this true, that today thousands of individuals and communities formerly barren of interest in native art-works are drawn into the realm of art for the first time.

This broad tendency has brought about altogether new methods of making works of art available to large numbers of people. Emphasis has been shifted from institutional repositories and private collections so that today the ordinary individual's purchase of works of art for the home exceeds in aggregate the expenditures of patrons and professional connoisseurs. This development has been accelerated by the simultaneous perfection of reproduction processes. Among these,

the collotype process has been used to conspicuous advantage to yield prints virtually indistinguishable in color and line from the originals.

We, as artists, find ourselves now dealing with a problem which our brothers who are writers solved a long time ago; and which musicians are still struggling with, though they have progressed a long way. The more satisfactory the artist's work is today, the more he is likely to be involved in the mechanics of widespread distribution. Large editions and efficient commercial methods have expanded literature; the phonograph, motion picture, and radio have increased the distribution of music; now the graphic arts are reaching out in much the same fashion.

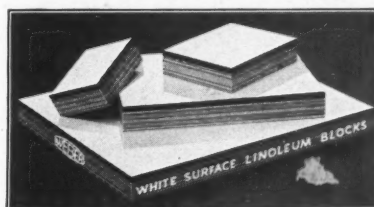
It would appear at first glance only just that the artist should share in the returns from the growth of interest in his work. But moral right all too often differs from commercial practice. And we are now obliged to undertake an organized campaign to obtain that which is properly ours. Today anyone who reprints a book without authorization by the writer is guilty of piracy; no one may record a composition without the consent of the musician. But paintings are copied daily in large numbers, sold to the general public, published and republished in all manner of media—and all without consulting the artist in most instances.

We are therefore instituting a campaign whose objective is the establishment of an artist's right to benefit from the reproduction and distribution of copies of his work. These rights must in time be given legal recognition; but pending their establishment by the processes of the law, we intend to make these rights effective by establishing them as common custom. Royalties from the sale of facsimiles can immediately provide a badly-needed source of revenue for a group of important workers whose traditional impoverishment appears to be a better-established custom than their simple legal and human rights. We foresee immediate recognition of the merits of our claim; we believe that in a short time we will obtain acceptance of this right just as writers are today safeguarded in screen use of their creations.

Nor is this demand fanciful or in excess of what the market can afford. Already the most conspicuously successful colorprint distributing agency in the world, Living American Art, Inc., of New York, has found its operations immeasurably enhanced by participation of the artists whose work it reproduces. Its first national show two months ago was attended by more than half a million people in two hundred and twenty-five cities in forty-six states. Its second show, to be released this week, will go to three hundred different communities. Living American Art is distributing thousands of dollars in royalties to American artists, without impairing the financial strength of its endeavors. But, this organization is in a sense our own for the major share of the enterprise is controlled by trust-

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# OUR ART INHERITANCE

- Are we really beginning to see an interest in the art which is indigenous to America? Is it actually true that healthy, well balanced Americans are arriving at a self respect, if not a pride in their own Art Inheritance? Indeed, there seems to be a general interest in the real arts of American people, those vital souls who settled the eastern coast, later crossed the Alleghenies, mingled with various European races, crossed the plains to the Pacific where the overtones of old Spain gave color to their creative expression. If we agree that art is co-existent with life, at least is intimate with life, we can not but feel the vitality and creative imagination that permeates the art expression of that composite race known today as the American people.
- And when their art is mentioned here it does not mean merely its pictures. While early American paintings are not to be underrated in any way, we mean to include all expressions of creativity in terms of native materials, needs and ideals of the people. The aesthete and scholar have for years dismissed all of this with a flourish as belonging to the "minor arts." To the true artist art grows out of life. To the "art-artist" are grows out of more art. That is, some Americans paint like the Europeans paint. They stand before the over-emphasized Greek vase as it stands in a glass case, and at best they can not appreciate it because of racial, geographic and chronological differences.
- The story of art in the life of a people is much like a play. There is the rising action to the climax, and the falling action or "denouement." It is in the period of growth and development that art is most vital. After it passes a certain point decadence sets in, and this change takes place, usually, because art has been detached from the lives of the people. We have said much about appreciation in the past, and yet we are just now begining to realize that real appreciation is not and can not be realized through intellectual channels—by art learning, classifying and theorizing. Appreciation means understanding with emotional coloring. If we appreciate a friend there is some sort of feeling involved; it is not merely a matter of knowing all the facts and dates of his life. Perhaps the high point of appreciation is love.
- We can best understand art that is part and parcel of the American life, our American scene, made of the materials with which we are familiar. Almost every section of America has its peculiar art inheritance colored by the particular character of its settlers, the climate and the materials afforded by nature: wood suitable for furniture, clay suited to ceramics and glass, metals of various sorts, possibilities for raising wool and linen for weaving, and so forth. All of these things are much more vital factors in art understanding than is usually thought.
- Thus throughout America there have existed various combinations of conditions and materials which have fostered the creative impulse of distinctive groups, whose contributions make American art unique and colorful. How little we as a nation know of the long and interesting list of items which make up our art inheritance. How much does the average cultured American know of the fascinating art of the Shakers and their inspirations, the Zoarites of Ohio, scrimshaw from the New England coast, Negro slave pottery, whittlings of the lumberjacks, not to mention the wrought iron of New Orleans, the covered-wagon furniture of Oregon, the arts of southern California with the mission influence, glass ware, ceramics, and many others of equal importance. Our study of American arts has just begun.

Felix Payant



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# PAINTING IN AMERICA TODAY

## A GAME IN CLASSIFICATION

By WILLIAM SENER RUSK  
DEPARTMENT OF FINE ARTS  
WELLS COLLEGE

It may be possible—or is it?—to judge the art creations of some past period by reference to changeless forms of significant beauty. That is the problem for the philosopher. For the art of the present in one's own environment such a degree of objectivity is too difficult to attempt. The lesser aim of examining it as composed of æsthetic elements and as expressive of contemporary culture interpreted by the artist and recreated by the spectator is fraught with sufficient dangers. The chief of these is obviously found in the personal bias of the critic. Who is he to select, to annotate, to generalize? On the other hand, the artist is busy creating in form, not words, and the spectator is lucky if he "knows what he likes", while the critic's sole *raison d'être* is to attempt evaluations as suggestions, if not as guides, to the layman. Moreover, he is likely to be convinced of the value, at least of the temporary value, of taking inventory.

In painting, the American tradition as established by Copley and Peale and Earl with an objective eye and a clean technique, moved toward maturity in the Nineteenth Century as Homer and Eakins plastically, and Fuller, Ryder, and Blakelock emotionally expressed their native culture. In the present decade European techniques and plastic preoccupations which colored so much of the American output of the early Twentieth Century seem to be receding, and a new group of interpreters of America, now mature in their aims and masters of their media, seem to be appearing with the impersonal manner of those who have found themselves, at one time visual, at another, imaginative. American scenes, American thoughts, American dreams are finding plastic expression.

The selection of significant artists for our present purpose is a task; the grouping of them, a game. Classification by date of birth or alphabetically by name is not the worst imaginable scheme. The impossibility of other arrangements with any degree of accuracy is suggested when an attempt is made to name—"The Regionalists", for example. At one time or another all the contemporary artists are; at another, none are. However, a strong feeling for locality is obviously a characteristic of the American painter of today. Or again, can an objective and subjective distinction be made? Granted one can successfully distinguish between the objective eye and the objective mind, and

between the subjective mind and subjective mood, many names on our lists would have to be given more than once. And such repercussions as still derive from Europe, recent and remote, and those differences which exist between the artist who expresses his ideas through his technique and the artist who works more directly in technique itself would present like difficulties. Though here again the tendencies suggested by these various distinctions are obviously active at the present time. I repeat, classification of contemporary American painters is a game, useful primarily in that it occasions examination of their works.

I have rather in mind in this instance the dangerously vague intention of considering plastic tendencies in combination with expressive, the latter derivative both directly from the artist and indirectly from his environment. With varying emphasis one or another, plastic element or expressive accent will suggest the American setting. First for the plastic phases.

I shall start with a group whose feeling for clean craftsmanship seems soundly American. They use tonal areas to organize their designs. The oldest of them in Louis Michel Eilshemius. His Binghamton, New York has reached the Metropolitan. Another is Adolf Dehn, whose lithograph, *Art Lovers*, is a case in point. Alexander Brook in *Peggy Bacon* and *Metaphysics* is also a tonalist; as well as Robert Franklin Gates and Herman Maril. A water-color, *Germany Valley*, by Gates, and *Stage Harbor*, by Maril, are examples. A different plastic sense is seen in the modeling of the sculptural group, in general a more conservative lot. The group would include Kenneth Hayes Miller as recalled in *Girl in Pink Hat*, Maurice Sterne in *Girl in Blue Chair*, Rockwell Kent in *Voyaging*, Ernest Speicher in *Polly*, and Grant Wood in *American Gothic*. The clean planes of modernism are used by Peter Blume in *White Factory* and by Charles Sheeler in *View of New York*. Some of the artists round their figures and set them in space. Three of them are John Sloan in *McSorley's Bar*, Guy Pene DuBois in *Americans*, Paris, and Edward Hopper in *Early Sunday Morning*. The weaving of planes with neurotic effects is seen in the works of Max Weber, *Oriental Scene*, for example; and in the design of Thomas H. Benton, as in *Woman's Place* and the Doctor from his Indian mural. Charles E. Burchfield in

both oils and water-colors uses planes with such brilliant facility that other plastic means seem almost forgotten. His Ohio River Shanty will illustrate his manner.

Visual clarity, based on planes and lines, a step further perhaps than any thus far mentioned toward the American tradition, is seen in the works of many of the younger men. John Kane is the forerunner. In *Along the Susquehanna* the planes melt with clarity. Ernest Fiene shows still greater clarity because of increased emphasis on line in *Connecticut Hills*. John Steuart Curry verges toward the neurotic planes recently mentioned in the *Baptism in Kansas*. Raphael Soyer in *Under the Bridge* uses washes to reveal objectivity. Still younger men employing the same mode are Joe Jones, whose *Sunday Afternoon* is also concerned with appearances impersonally observed, and Leon Hartl, whose *Head of a Girl* merely simplifies from actuality. The more recent works of William Gropper have carried the plastic means to a minimum consistent with objectivity. His *Little Girl, U. S. S. R.*, is in point.

So much for the advance wing. The painters who echo other times and places use partly a derivative technique, not lacking in originality on occasion, and partly one still ringing the changes on abstraction. The former group would include the early work of Alexander Brook, whose *Red Jacket* recalls Cezanne. Post-impressionism is suggested in Bernard Karfiol's *The Boy*, and in John Carroll's *White Lace*. Expressionism is brought to mind in Marsden Hartley's *New Mexico*. Giotto's mural rhythms are recalled by Boardman Robinson's *Sermon on the Mount*. Cubism marks the design of Yasuo Kuniyoshi, as seen in *Boy Stealing Fruit*, while William Gropper in the *Wine Festival* catches much of the plastic pattern of Peter Breughel the Elder. The other conservative group is composed of artists who are still plastically abstract in their designs. Important names would include George O'Keefe, as seen in *Maples*; also Charles DeMuth in his water-color, *In Vaudeville*, and Arthur G. Dove in *Distraction*. Arshile Gorky and Werner Drewes are still bringing the spirit of Kandinsky to America in compositions of complete non-objectivity.

And then there is John Marin. His plastic means in water-color are sufficiently subtle and integrated to make classification both difficult and unnecessary. Distinctions lose their significance before his work. He sees, realizes, and interprets the outside world with water-color applied to paper with a brush. That is all.

A word must be inserted concerning color in the plastic organizations here being considered. The palettes of the contemporary American artists have been cleared of the clashing vagaries of expressionism in large part. The other extremes of color so subjective as to connote surrealism and the "new objectivity" are also largely missing. The chief characteristics are once more clarity and restraint. The

lower registers are preferred. Now the gamut swings toward the imaginative and now toward the decorative, but seldom far from reality—at least the reality of dreams and thoughts as well as eyes. Perhaps a more or less conscious awareness of modern methods of color reproduction is also influential. Clean areas reproduce readily. Grant Wood has argued in favor of linear frankness in this connection if art is to be democratically appreciated. And color may well be another plastic element oriented toward the machine and mass culture. When Marin's palette is considered, the classifications fall once more. Like an organ with a full set of stops it is a flexible instrument in the hand of one who is American in sincerity, but proto-American and post-American in his ability to use plastic means as media for expression.

The other phase of our discussion is concerned with expressive values in contemporary American painting, expressive in part of the cultural environment and in part of the individual artist. Who shall say which word is to be italicized in the categoric, "The artist sees".

The classical spirit of bounded form, of restrained emotion, of intellectual clarity is to be found in the work of Speicher, of Sterne, and of Robinson. The mind which clothes its thoughts in imaginative symbols is apparent in the work of Kent. Dove and DeMuth and Kuniyoshi grasp reality best when certain plastic forms have been abstracted from total appearance as verified by experience. Kane and Eilshemius are primitives in the naive wonder with which they picture the world. To them it is a new world. Femininity finds sensitive expression in the paintings of O'Keefe; pantheistic rhapsody in Hartley and Gates; nostalgic overtones in Hopper and Weber and Benton and Gropper and Curry. To these last America is a sadder place as dreams change to nightmares. Satirists, with all the mental house-cleaning which their activities suggest, would include DuBois and Dehn and Grosz. The machine world is explained, though perhaps not yet integrated, in the modes of Blume and Sheeler.

But the greater number of significant artists are still at large. They may be juggled this way and that until their works are thoroughly appreciated, even if the pigeon-holes are never satisfactorily labelled. The pigeon holes I have in mind are four. They might be called, Subjective in Mood, Subjective in Mind, Objective in Mind, and Objective in Eye. And one could spend many a profitable hour fitting Carroll, Karfiol, and Maril into the subjective files, and Brook, Burchfield, Fiene, Wood, Hartl, Jones, Sloan, Miller, and Soyer into the objective. The fun would start when individual designs, let alone individual artists, would warrant double and even triple classification. But after all, one does not play games for the sake of knowledge; games are for entertainment.

The contemporary American artist sees his world and dreams his dreams with increasing independence

of past and transatlantic echoes. His craftsmanship has remained one of clarity and restraint.

The date and place of birth of the artists mentioned and the location, as far as announced, of the works named follow.

Louis Michel Eilshemius was born in New Jersey in 1864. His Binghamton, New York, is in the Metropolitan Museum.

Adolf Dehn was born in Minnesota in 1895.

Alexander Brook was born in New York in 1898. His Red Jacket is in the Whitney Museum, New York.

Robert Franklin Gates was born in Detroit in 1906.

Herman Maril was born in Baltimore in 1908.

Kenneth Hayes Miller was born in New York state in 1876. His Girl in Pink Hat is in the Whitney Museum.

Maurice Sterne was born in Latvia in 1877. His Girl in Blue Chair is in the Lewisohn Collection, New York.

Rockwell Kent was born in New York state in 1882. His Voyaging is in the Whitney Museum.

Ernest Speicher was born in Buffalo in 1883. His Polly is in the Metropolitan Museum.

Grant Wood was born in Iowa in 1892. His American Gothic is in the Art Institute, Chicago.

Peter Blume was born in Russia in 1906. His White Factory is in the Museum of Modern Art, New York.

Charles Sheeler was born in 1883. His View of New York is in the Boston Museum of Fine Arts.

John Sloan was born in Pennsylvania in 1871. His McSorley's Bar is in the Detroit Institute of Art.

Edward Hopper was born in New York state in 1882. His Early Sunday Morning is in the Whitney Museum.

Guy Pene DuBois was born in Brooklyn in 1884. His Americans, Paris, is in the Rockefeller Collection, New York.

Max Weber was born in Russia in 1881. His Oriental Scene is in the Neumann Collection, New York.

Thomas H. Benton was born in Missouri in 1889.

Charles E. Burchfield was born in Ohio in 1893. His Ohio River Shanty is in the Phillips Gallery, Washington.

John Kane was born in Scotland in 1860. His Along the Susquehanna is in the Barnes Collection, Merion, Pennsylvania.

Ernest Fiene was born in Germany in 1894. His Connecticut Hills is in the Denver Art Museum.

John Steuart Curry was born in Kansas in 1897. His Baptism in Kansas is in the Whitney Museum.

Raphael Soyer was born in Russia in 1899.

Joe Jones was born in St. Louis in 1909.

William Gropper was born in New York in 1897. His Wine Festival was painted for the Schenley Corporation.

Bernard Karfiol was born of American parents in Budapest in 1886. His Boy is in the Phillips Gallery.

John Carroll was born in Kansas City in 1892.

Marsden Hartley was born in Maine in 1877. His New Mexico is in the Stieglitz Collection, New York.

Boardman Robinson was born in Nova Scotia in 1876. His Sermon on the Mount is in the Schoen Collection.

Yasuo Kuniyoshi was born in Japan in 1893. His Boy Stealing Fruit is in the Columbus Gallery of Fine Arts.

Georgia O'Keefe was born in Wisconsin in 1887. Her Maples is in the Stieglitz Collection.

Charles DeMuth was born in Pennsylvania in 1883. His In Vaudeville is in the Barnes Collection.

Arthur G. Dove was born in New York in 1880. His Distraction is in the Stieglitz Collection.

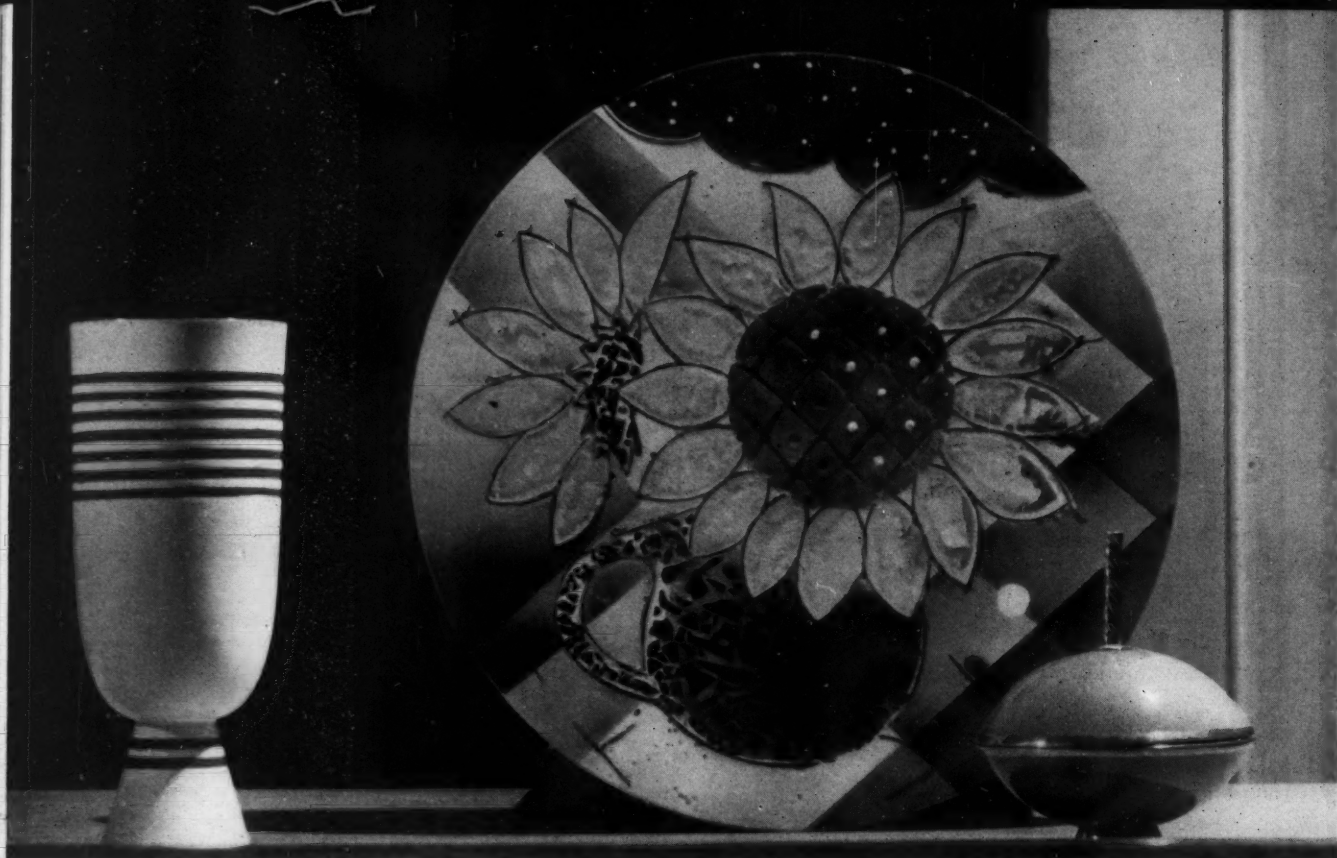
Arshile Gorky is a native of Russia.

Werner Drewes was born in Germany in 1899.

John Marin was born in New Jersey in 1870.

George Grosz was born in Germany in 1893.





VASE, BOWL AND BOX IN ENAMEL BY H. EDWARD WINTER

## MODERN VITREOUS ENAMELING

By GEOFFREY ARCHBOLD

The idea of executing large, decorative mural paintings with the same materials that form the protective coatings on colored "granite ware" utensils—or the white of the refrigerator or kitchen sink—may seem a grotesque absurdity to the average observer. Yet H. Edward Winter, Cleveland designer, artist, metal and enamel craftsman has done just that in several series of enamel paintings for the walls of the Ferro Enamel Corporation, manufacturers of industrial porcelain enamels. Probably bearing in mind the proverbial unshod shoemaker, Ferro decided that it would be most appropriate to depict phases of their own industry in paintings made with their own product.

As every ceramic craftsman knows, porcelain enamel is simply a finely pulverized glass of especially tough composition and can be made in practically any color. When it is applied to utensils by dipping or to refrigerators by spraying, it is simply mixed with a gum water. So the painting of a picture with this material corresponds to opaque water color painting—until the subsequent firing at high temperatures (1500-3000° F.) fuses the erstwhile water color into a tough, shiny glass which firmly adheres to the metal base. Hitherto,

much of the purely commercial enameled ware and decoration was the product of routine designers who were geared to factory production methods and requirements; on the other hand, much of the fine arts product was the work of capable designers who chose to execute their pieces in the manner of the jeweler or the potter. Winter has effected a happy compromise between these two extremes, treating his craft as a branch of applied design, combining the skill of the expert enamelist with the vision of the trained artist, and bringing to it several technical variations and inventions of his own. After learning the standardized methods and producing some fine small wares in that genre, he turned out a series of rather startling trays and large steel table-tops decorated with modern, semi-abstract motifs in which the enamel was considered as paint rather than glass. This led to the conception of the murals.

These panels show, in one series, the various stages in the manufacture of vitreous enamels, laboratory instruments used in testing them, kilns, etc.; a second series presents decorative arrangements of the various objects on which industrial enamels are used—kitchen



The two large plates which are illustrated on this page were designed and executed in enamels by H. Edward Winter.

utensils, washing machines, bathroom fixtures, stoves, etc.; a third series portrays the modern industrial scene. Instead of the relatively thin copper used in most fine arts enameling, as in the familiar *champleve* and *cloisonne* processes, heavy gauge iron and steel plates are used as basic metal for these panels; they range from about 3'x3' to 3'x6' in size. This is about the size limit, since larger sheets tend to warp and buckle under the intense heat of firing. They are probably the largest panels of this type, designed and executed by the same craftsman, in this country. The aqueous colored enamel was applied to a white enamelled metal base with a spray gun, assisted by masks cut for various portions of the designs; the basic colors range from three to a dozen, but a good bit of blending and gradation was obtained by the spray technique. Handling the metal for such painting is a man-sized job in itself, but we'll have to breed a race of giants before we see enamel artists out sketching with a few large sheets of iron for canvas and molten glass for paint.

The decorative or grotesque mask, which has always been an amusing medium of artistic expression, has attained vital and modern form under Winter's hand—wrought in beaten copper and dressed in a colorful glaze of vitreous enamel. The sheet copper is cut, twisted and crimped into the elementary shape, and the details which form human features, fruits, flowers, and other decorations are beaten from the back to give low relief—a form of *repousse* work. The enamels are sprayed and brushed on, and the piece is then fired. Winter's recent trays, bowls, plaques, and boxes show an interesting combination of methods and materials—both transparent and opaque enamels, the use of metal leaf, crackle and spatter effects, and an intriguing but sound application of advanced contemporary design.



The enameled panels, designed and executed by Edward Winter for the Ferro Enamel Corporation, were illustrated in *DESIGN* for June, 1935.

One of the panels selected for the exhibition of American ceramics now traveling in Scandinavia was shown in the November 1936 issue.

# THE STUDY OF ABSTRACTLY SEEN

It is the artist's business to transpose Nature into its bigness. This bigness of Nature is achieved by seeing the relation of forms to each other as they exist in the vastness of space. These two factors, form and space, create the life of a painting.

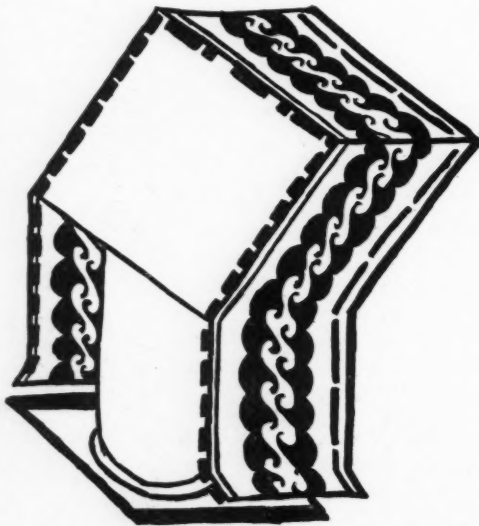
In a painting many forms exist. Every form in Nature may be transposed into some simple geometric form, built up of planes, all related to each other, and having a three dimensional effectiveness. These various forms must be seen in relationship of their movement to each other. They exist in space which again has a three dimensional effectiveness. Therefore, when the volume expressiveness is not strong enough, the idea remains small. By transposing Nature forms into geometric forms, considering the space quality in which these forms exist and bringing all into unity, do we create an abstraction. Fundamentally then, abstraction means simplification.

Space comes through movement and counter-movement in units of objects. Space does not come through modeling, tone, or value. There is always movement and counter-movement. This movement and counter-movement give the rhythm and life to a painting.

A PIECE OF SCULPTURE BY BRANCUSI



DESIGN





# THE HUMAN HEAD

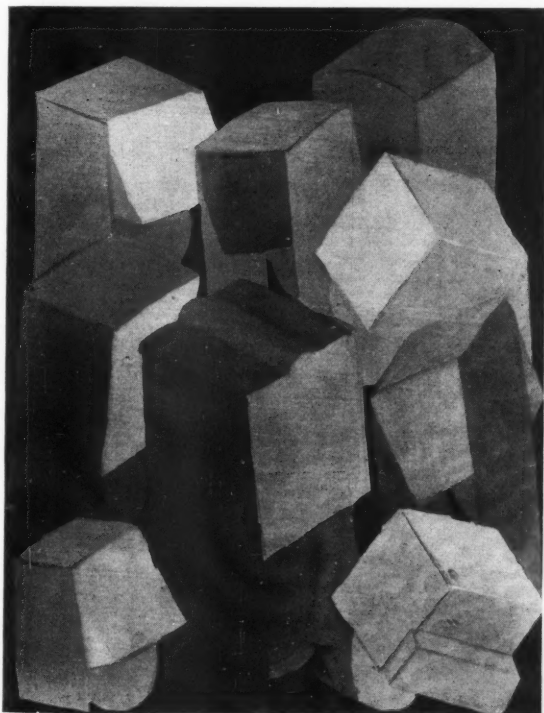
By CLARA L. DEIKE  
WEST HIGH SCHOOL  
CLEVELAND, O.

Life is rhythm and through this rhythm the painting becomes dynamic. If these are not present it remains in a dead state. Life is lacking. The life of the picture plane is the nature of the painting and not the nature itself. This must be intelligently and artistically understood. This living quality must be in every work of art. Every work must be a unit of movement. Thus modern art differentiates itself from old art in that it does not copy Nature, but seeks to arrive at Nature with these helps of form and space, movement and counter-movement that are within the picture surface. Life comes through the activity of planes. You have nature before you, your nature has many planes, the planes are in proportion to each other, and the movement of each plane has a relationship to all other planes. One may think of objects as they are in nature, but the experience that comes through the activities of planes is the life of the drawing. Drawing is creating and expressing a three dimensional significance upon a two dimensional surface. Through this, one gets the living quality of nature.

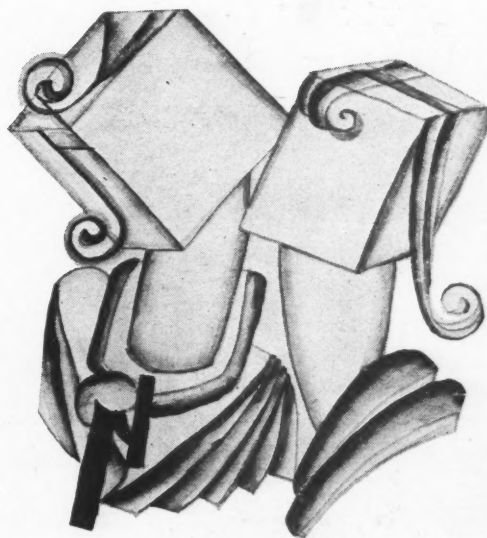
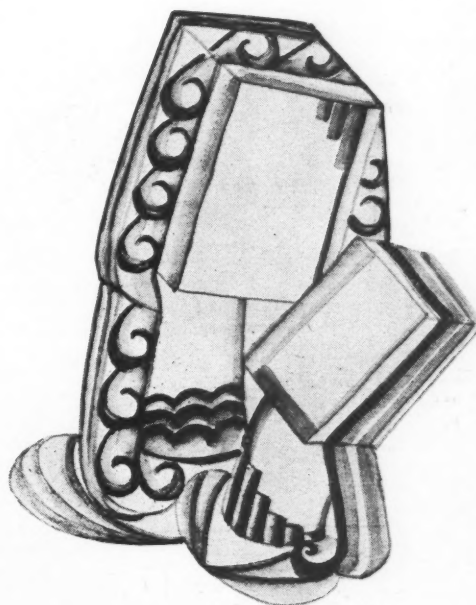
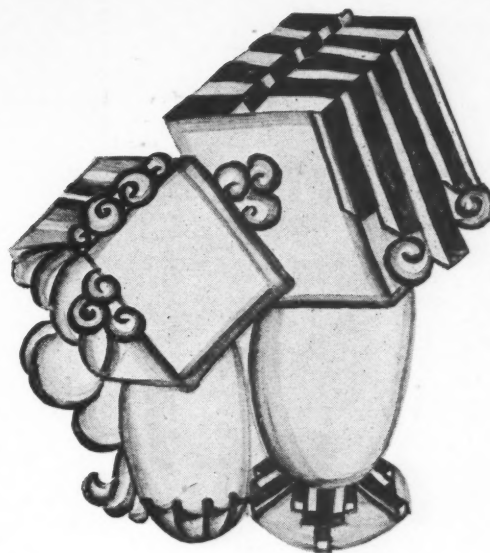
Another factor to be carefully considered is the light

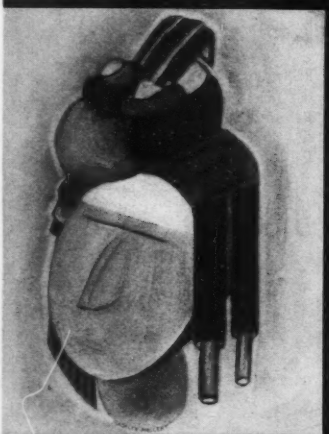
See Page 12

COMPOSITION BY A PUPIL OF MISS DEIKE



FOR FEBRUARY





The business of the artist is to transpose Nature into its bigness. The bigness of Nature is achieved through the relation of forms in space. The life of a painting is created by two factors — form and space. In any work of art there exist numerous and varying forms. Every form in Nature can be transposed into a simple geometric form. Geometric form is that form which is enveloped in related planes. Three-dimensional effectiveness is the result of planes in space. Forms must be seen in their movement and relationship to each other. Form must exist in a three-dimensional space to have effective volume. Volume expressiveness controls the power of idea communication. Abstraction is created by changing nature-forms into geometric forms. Fundamentally the meaning of abstraction is simplification. Space is not merely the result of modeling, of tone, or of value. Space results from movement and counter-movement in units of objects. Movement and counter-movement give rhythm and life to art. Life quality is rhythm and through rhythm art becomes dynamic. Life quality in art comes through the activity of related planes. Every work of art must be the embodiment of a unit of movement.





that falls upon objects, moves over them, and moves through space to other objects, creating a path of light and adding still greater simplification of the picture plane. This seen in relation to its opposite, the path of dark, makes the abstraction more complete.

Color is also a part of the problem but color is not considered here since these reproductions are in black and white. But it may be stated that the light of a painting is created through the color.

With these statements kept clearly in mind the following problems were given to high school students. In these problems Nature forms were reduced to simple geometric forms. Each problem was given for the understanding of form as it exists in space. One now understands that the biggest form is space, and objects fit into it. A clear statement of one's intention should be expressed. Let us take the human head as our subject matter and apply this knowledge.

For a better understanding of the form of the human head the cube is used. Since our problem in the study of the human head is the understanding of form in its richest and fullest sense the cube for the head on a cylinder for the neck is studied and then drawn to express a three dimensional effectiveness. The cube is used because the planes which make it are clearly seen. These may then be enriched to suggest planes of hair, abstractly considered, to tie both forms, the cube and the cylinder, together and create a unit of artistic expression.

Variety of forms, of size, of direction, and of movement, are stressed to enrich the thought of the student. It is interesting to note that character and mood also come into expression through the use of these simple geometric forms. This study takes the student away from the sentimental idea that has been gained from his copying of photographs of his favorite movie stars, away from a photographic reproduction into that higher conception of reality and into that which makes for art. This also arouses his creative ability to outward expression and his work has the essence of Truth and the expression of Life, both important factors to art.

The second problem is to consider two cubes, varied in size, each upon its cylinder, each varied in movement ornamented or decorated with hair planes, ribbons, beads, etc., all tied together so as to create life through the varied movement of these forms and express an artistic unity. Many cubes, each varied in size, each upon its cylinder, are considered in their spatial relationship to each other, creating a movement

in space, each free to exist independent of each other but related to each other artistically. The thought back of this problem of course is the mob or groups of heads seen in various places, such as in church, on the streets, in shows, around the table.

With these preliminary problems the student is mentally equipped to understand the planes that make the forms of the head and neck of the human model and can begin with a better understanding of what is meant by three dimensional effectiveness existing in three dimensional space. There is no longer any controversy, therefore, they are truths which have to be faced. The expression should be seen rich in form and not flat in character. The essence of form is then expressed.

The student is now equipped with the knowledge of the fundamental structure of the human head. At this point work may begin from the living model or from the imagination. If there is a creative point of view, continue the study from the imagination. If not, continue using the model and create from it.

Instead of using the cube for the head, change it now to the ovoid. Give problems that continue to strengthen the student in his understanding of spatial reality being concerned with the plane as it swings in space creating a freedom of expression that is gained only by experience. Many interesting problems may be given such as the head of curls with a bow of ribbon, a flower, a small bird, a basket on the head of flowers, fruits or fish, a hat with trimming, a shawl of lace, and many similar ideas too numerous to mention. Knowledge may be gained and great beauty may be achieved if the principles of art are incorporated. These are necessary to create a work of art. Each problem should be so planned that new knowledge of art experience is added to that which is already learned from previous problems, so creating a dynamic three dimensional effectiveness upon the picture surface which has a two dimensional effectiveness.

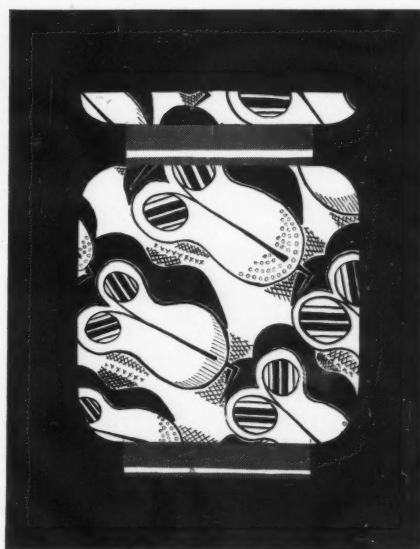
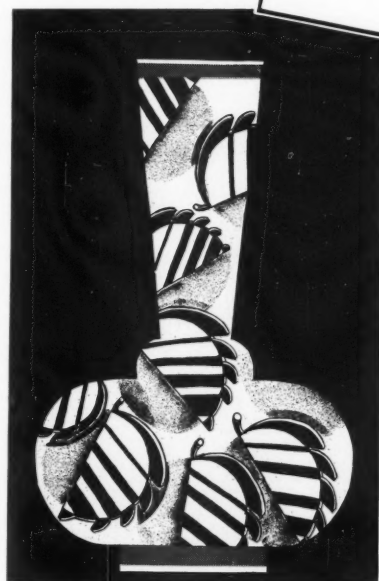
Three heads were used in this problem. The clown was used as the subject matter because of the variety of forms possible. Clowns have funny little hats, ruffs of various kinds around the neck, all of which are varied and rich in form of themselves.

The path of light as it falls upon these forms, passing through space to other forms and then over them together with the path of shadow, was carefully considered. This creates an abstract expression. The form may be lost in the feeling for the light. Simplification is the result, which as has been said above is a definition for abstraction.



## VASE FORMS

The designs shown on this page resulted from an experiment carried out by Miss Clara Deike in one of her classes at Cleveland. The patterns were made by direct and free brush painting with no preliminary drawing. Leaf forms, varied in size, direction, and movement were used as the motifs of the patterns. Mask vase-forms were then cut from black paper and placed over the patterns. Despite the two-dimensional vase-masks, there is quite definitely a three-dimensional effectiveness to the form, caused by the design. This can be a stimulating means of arriving at dynamic rather than static patterns for vase forms. Some changes would be necessitated by adaption of the pattern to the curving planes of the vase surfaces.



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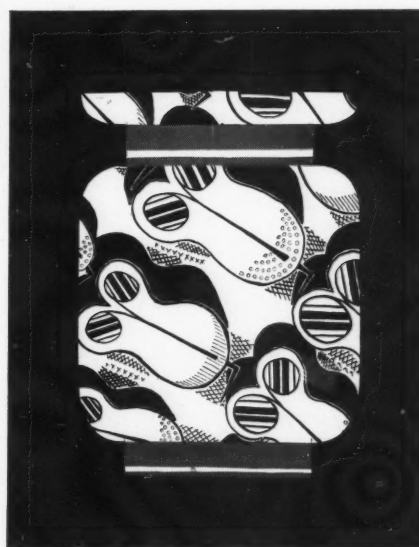
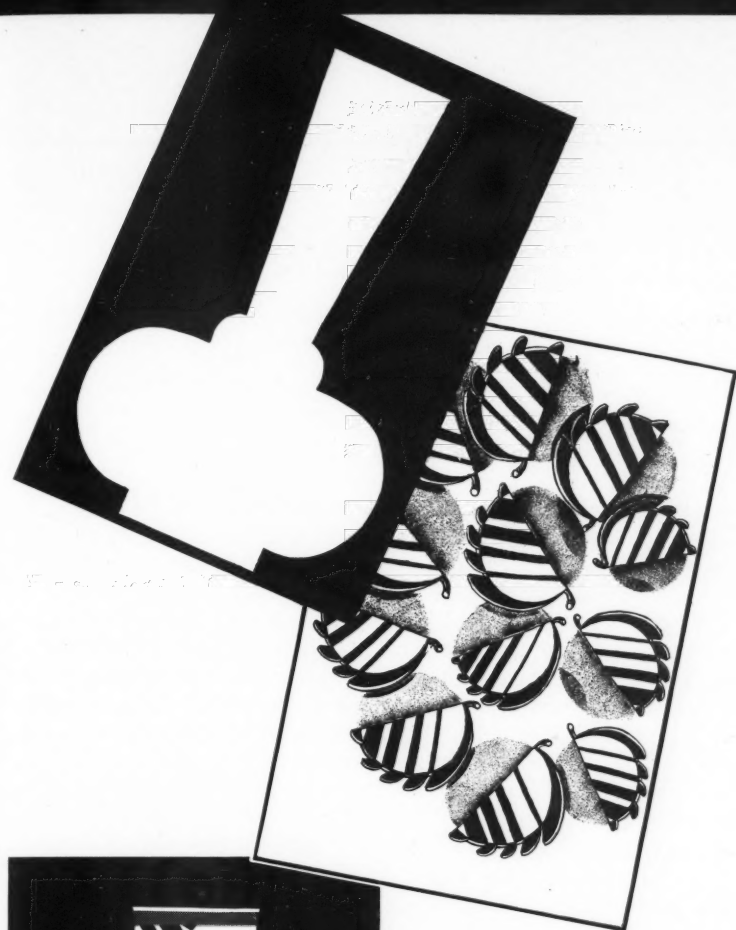
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# THE STUDY OF THE FIGURE IN THE SENIOR HIGH SCHOOL

By FRANCES FAILING  
GEORGE WASHINGTON  
H. S., INDIANAPOLIS, IND.

Figure work in the elementary school is an incidental element of the creative expression. If in the higher grades the figure is emphasized, it is too often based on a stick figure. If this is carried far it becomes a serious problem in high school to overcome the habit of thinking in terms of flat, wirey, over-active figures and to think of the beauty of the figure in a simple way with its play of lines and curves and interrelated parts.

\*In many cases the same idea of the figure is continued in high school with the main emphasis on action; stick figures or a series of ovals forming the basis and inferior reference material consisting of illustrations with violent action used.

That figure work is a necessary and important part of the senior high school course of study is obvious. Not only do students at this point feel the need of an understanding of the drawing of the human figure but a definite desire that it shall be a part of the work. This alone would justify the inclusion in the course. In addition, when later working on a year book or school annual, it is necessary that students have had some training in figure work.

It is well to begin figure work with contour drawing in pencil. Several mediums should be included. Free brush work using black water color is excellent. Charcoal is also a desirable medium.

Gymnasium students make excellent models from which to work. It is a mistake to begin with models draped in beautiful but distracting costumes. This leads to the tacking of feet, hands, and head on to an all important costume with no understanding of the lines of the figure on which the garment falls. The sense of values is immediately lost or rather never found.

Gymnasium students are glad to pose and the department is so large it is not necessary to use an undue amount of any one student's time. The teachers are glad to have the opportunity to be of help to a department that is called upon more than any other for assistance to further the plans of others. It is well for an art department to avail itself of cooperation from other departments whenever logical, lest cooperation become one-sided and the art department looked upon as an unimportant assistant to be called upon at random, rather than an integral part of the

school. Later when the costumed model is used perhaps for an advanced class in water color, the dramatic department should be called upon to loan its costumes.

Poses should be very simple and the inter-relationship of the parts of the body stressed. The study of the figure might be approached by the progressive scheme of action evidenced in early Greek art, first, with the simple standing figure with one leg advanced but the weight on both feet. This would include minor movements such as the turn of the head and the lifting of an arm. The front view of the figure with the weight on one leg would follow. This would drop one



A brush drawing made with white tempera paint on black paper, under the direction of Miss Frances Failing

# HIGH SCHOOL FIGURE WORK



Two figure drawings done in line and wash by the pupils of the George Washington High School, Indianapolis, Ind.





Line drawings made by students of Miss Frances Failing. The pupils, themselves, acting as models, assume poses with restrained action and avoid exaggerated foreshortening.



Figure composition in charcoal by  
a pupil of Miss Frances Failing.

shoulder and raise one hip higher with the resulting counter-thrust of curves. This figure could be varied in action by the raising of the arm on one side and the tilting of the head. From this point would begin the turning of the figure in relation to the picture plane with a slight turn or twist. Later, movements like a walk would be appropriate but the movement should suggest the end or beginning of the action. The action should be dignified and restrained. In a similar way the seated figure might be studied. Baroque poses and violent fore-shortening should be avoided. The aim should be to approach the classical and avoid the snapshot and casual.

For reference material, work should be shown that

is monumental where restraint is paramount and the attitude of the hands, the tilt of the head, the lifting of the arm, or the bend of the back, expresses so much. Work by Giotto, Masaccio, Fra Angelico, Egyptian figures, early Greek sculpture, sculpture and drawings by Eric Gill, work by Rivera, illustrations by Blake, murals by Puvis de Chavannes and so on, is the kind of work that would be constructive to use for reference in discussion.

With this approach to the study of the human figure, good design in figure composition follows more readily. It is then less difficult to develop composition work fine in figure, relationship and with significant expression of an idea rather than an obvious illustration.

# LET US CHOOSE A PLAY

By NORWOOD J. ENGEL

In the olden days play choosing was more or less a mad scramble of trying to find a suitable vehicle by thumbing through dozens of play publishers' catalogues, reading hundreds of so called play synopses and ultimately purchasing many plays which when read were found to be woefully lacking in dramatic value and characterization and with many technical difficulties.

Today the modern method of play choosing is much more simplified. In almost every large city in the United States and Canada you can find play book departments (usually in the larger and more progressive costume rental and stage supply concerns) which carry in stock a very large collection of the plays of all publishers.

Most of these concerns have expertly trained sales people who have a complete and thorough understanding of the plays of all publishers and who know plays of quality in both the royalty and non-royalty lines. If the director can give them some idea of the number of players he would like to use, the kind and amount of scenery available and perhaps the names of several successful plays that have been presented, a number of worthwhile plays can be suggested and you are welcome to read as many as you wish. Under this plan, by the process of elimination, it is not difficult to find the play which meets your particular requirements.

When you are selecting a play certain fundamentals should not be overlooked. The first essential would be dramatic value. If a play will not hold an audience, if it does not have a clear cut definite line of conflict, if it does not develop a certain suspense, or if the action does not build itself around the unusual with surprises, sensations, sympathy or any mental or physical emotion; then we would consider that play as lacking in dramatic value.

Characterization would be the next fundamental we would emphasize. After all, regardless of how large or small a part in any play, the character should show itself as a living person with human understanding.

After you have read the play you would mentally analyze the characterizations and compare them in some degree to the types or character of the players available for the production. We would not recommend that you consider lead plays or star parts, but rather a well balanced cast with a fair distribution of lines. Our experience has taught us that audiences today are much more visually dramatic minded than ever before, possibly due to the trend of motion pictures. They prefer not too large a cast of actors or they become confused in characterizations, so we would

recommend that if you have a large number of players, double cast the show.

While we are on the subject of characterization it is only fair to say that many play producers disagree on the selection of 'typical types' for our characters. Those opposed to choosing plays on typical type basis feel that characters should be assigned according to their deficiencies rather than because of their type or similarity to a particular character in the play. They say that a boy, for example, who is shy and reticent in private life and who communicates rather obviously his peculiarity in this respect should be given a part where this weaker side of his nature will get an opportunity to exercise itself in a more favorable way.

If dramatics in the High School and College is to be designed primarily for the betterment of the individual characteristics of the players with more stress on typical types, you can unquestionably present more polished productions in a much shorter period of time.

If possible do not wait until the last minute to make your play selection but anticipate your requirements and visit the reading room of the concern from which you expect to purchase the play. Do not decide on the first or second suggestion of the salesman, but read the plays from cover to cover. If you have the time, buy several sample plays, take them back to your school and have a round table reading with all of the potential actors participating.

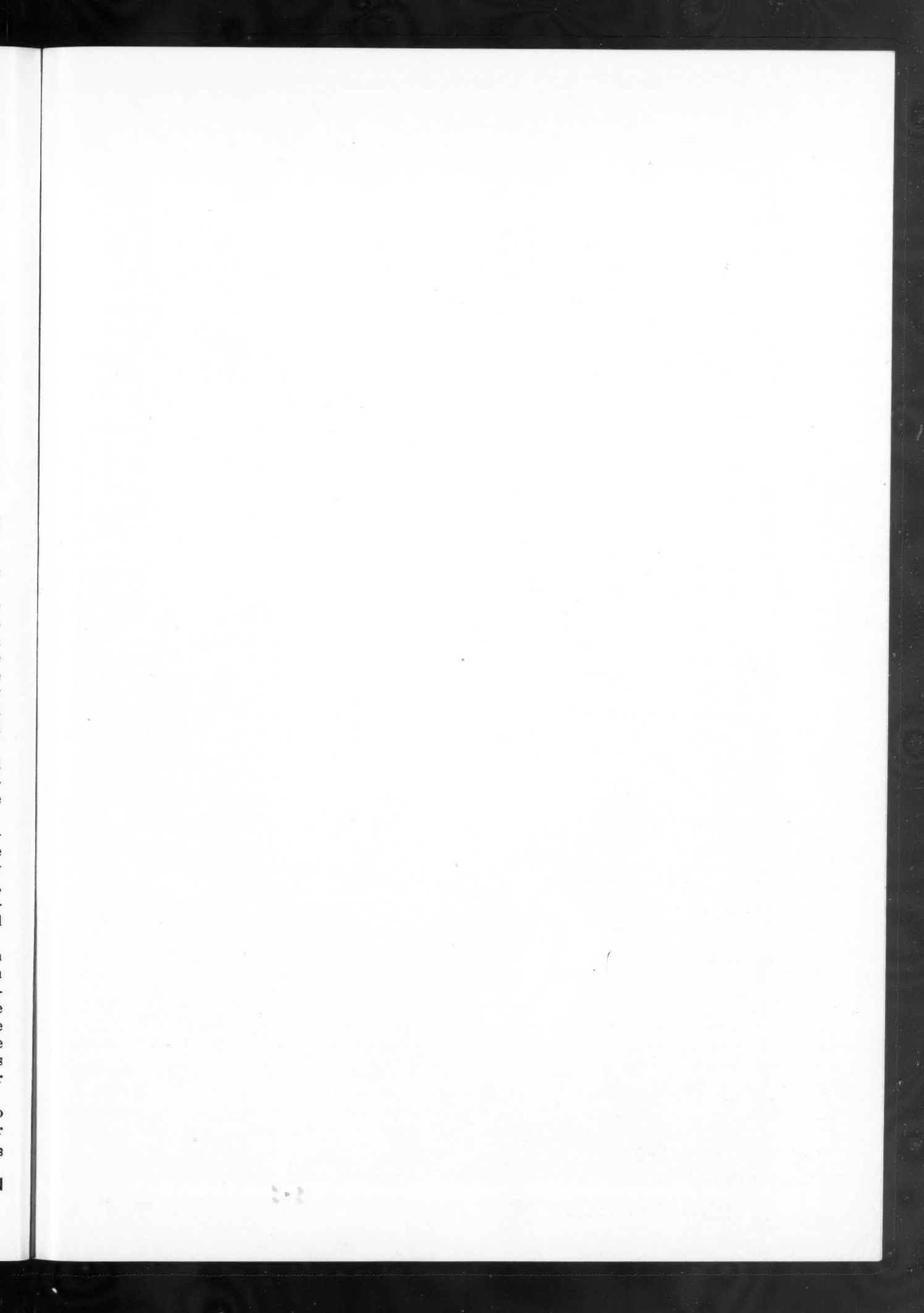
If, for some reason, it is not convenient or practical to visit a play reading department, the next best suggestion that we can offer is to write some dependable concern (Design will gladly suggest such concern) that sells play books of all publishers, tell the conditions under which you must present a play, the size of your cast, the amount of royalty you wish to pay if any, some idea of what has been given in the past, and I am sure that you will receive a prompt intelligent reply with concrete definite suggestions that will be of help to you.

After you have looked over several plays that seem to have sustaining dramatic value and characterization within the scope of your actors, your next consideration should be the stage setting or scenery. As a rule it is more desirable to choose a play with only one simple stage setting. You should also consider the lay-out of entrances, exits, steps, stairways, properties and other mechanical details as compared with your own local situation and equipment.

If you have no available scenery it is possible to rent the proper stage setting to fit your stage for

See Page 38





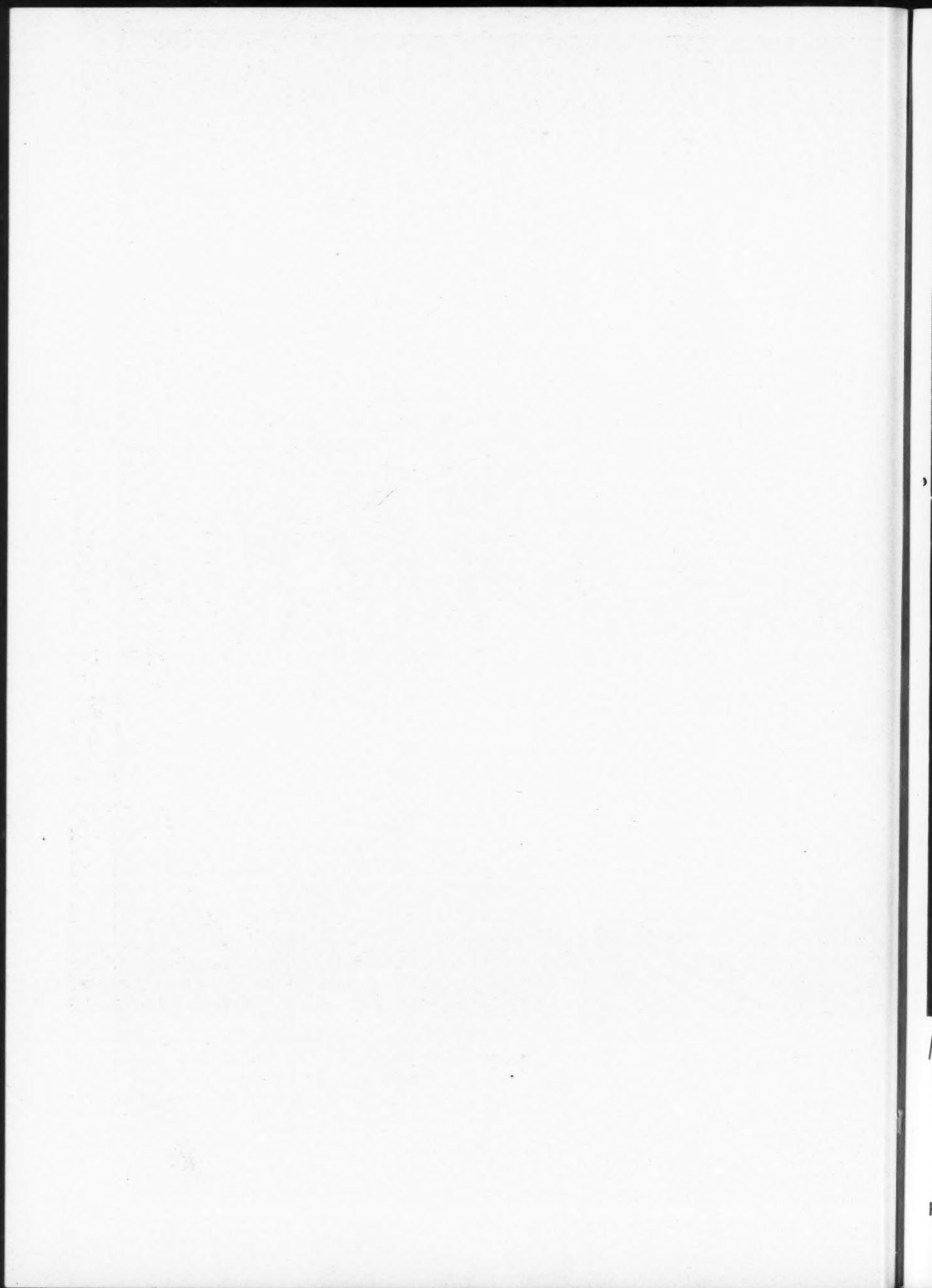


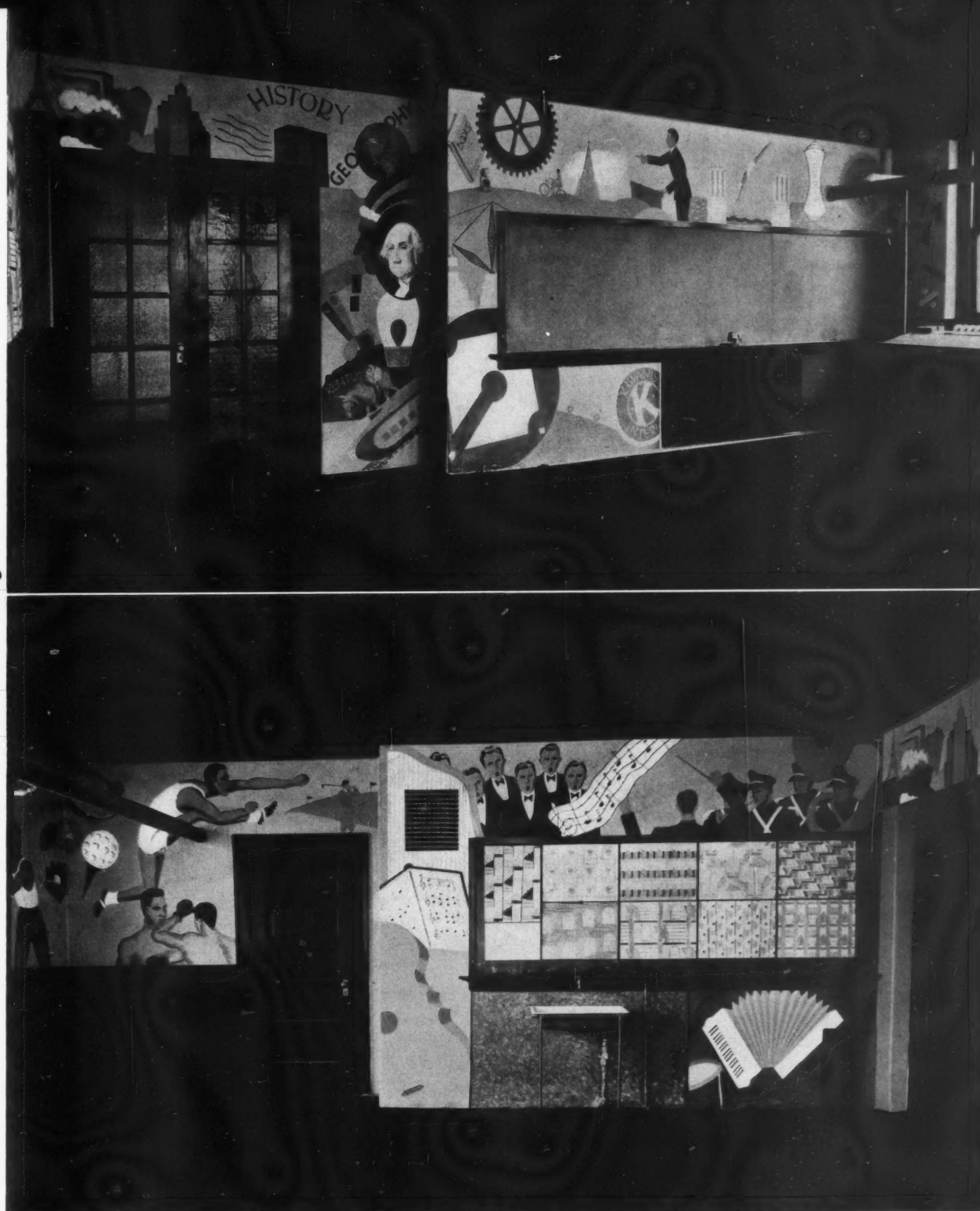
A LINOLEUM BLOCK PRINT MADE AT WESTERN HILLS HIGH SCHOOL



CHOCINNATI BY JUNE BRUCKMAN • MRS. ALMIRA TAYLOR, TEACHER







## MURALS

Murals made by pupils of the Bedford High School, Bedford, Indiana. They were executed under the direction of Miss Margaret O'Connor to show sports, music, oratory and other work and activities of the student body.



COURTESY OF WPA FEDERAL ART PROJECT

This mural, *Industries of Astoria*, was made by children eight to eleven years of age in the free classes for art instruction given by the WPA Federal Art Project.

## COMMUNITY ART THROUGH FEDERAL SPONSORSHIP

By SOPHIA STEINBACH

For more than two decades, progressive educators have urged the adoption of a program which would bring art into the closest possible relation with the daily life of the people, and have sought to apply their ideas, without, however, getting farther than the fringe of the community. The story of the government's experiment in art education is important because it tells of the first attempt on a wide scale to penetrate to the core of the community. This is no mere academic problem. Acquaintance with the human aspects of contemporary life, in addition to a proper estimate of the social value of popular participation in art, is required of the teacher who would awaken the group to a consciousness of its latent creative abilities.

Most of the five hundred teachers in the New York division of the Federal Art Project are practicing artists, who are in harmony, through their own labors, with the creative efforts of others. First hand experi-

ence with the severities of life during the depression further enables them to cope with the social assignment given them by the government.

In strategic points throughout the five boroughs of New York, in libraries, clubs, neighborhood centers, day nurseries and schools, studios are set up, and young and old who cannot afford to pay tuition fees, are invited to come and choose their medium. The classes do not consist merely of pupils who show special aptitude. For the teachers seek to draw in all those who have never before thought of art in relation to themselves. Activity in the studio is guided by the needs and preferences not only of the youngster who wanders in from the playground and the child who comes to the free dental clinic next door but also of the father and mother who bring the child to the clinic.

Three years is not a long testing-time for educational theories and social experiments. Nevertheless,



several facts already assert themselves from the record set down by the teachers since 1933.

One—there is genuine wide-spread enthusiasm among people from every sort of background for practice in arts and crafts.

Two—the average child, from the lower middle-class and working-class American home, is sensitive to beauty and is not only capable of creating it, but enjoys the process. This, despite the fact that the cultural resources of his home are the radio and fiction magazines.

Three—progressive teaching methods, long since adopted in private schools and some public schools, may be applied effectively to community groups. The

average young person—and many adults—produce with ease paintings and sculpture of astonishing vigor and originality if an atmosphere of free self-discovery prevails in the studio.

Four—art is becoming something more than an agreeable leisure-time preoccupation in the minds of the public.

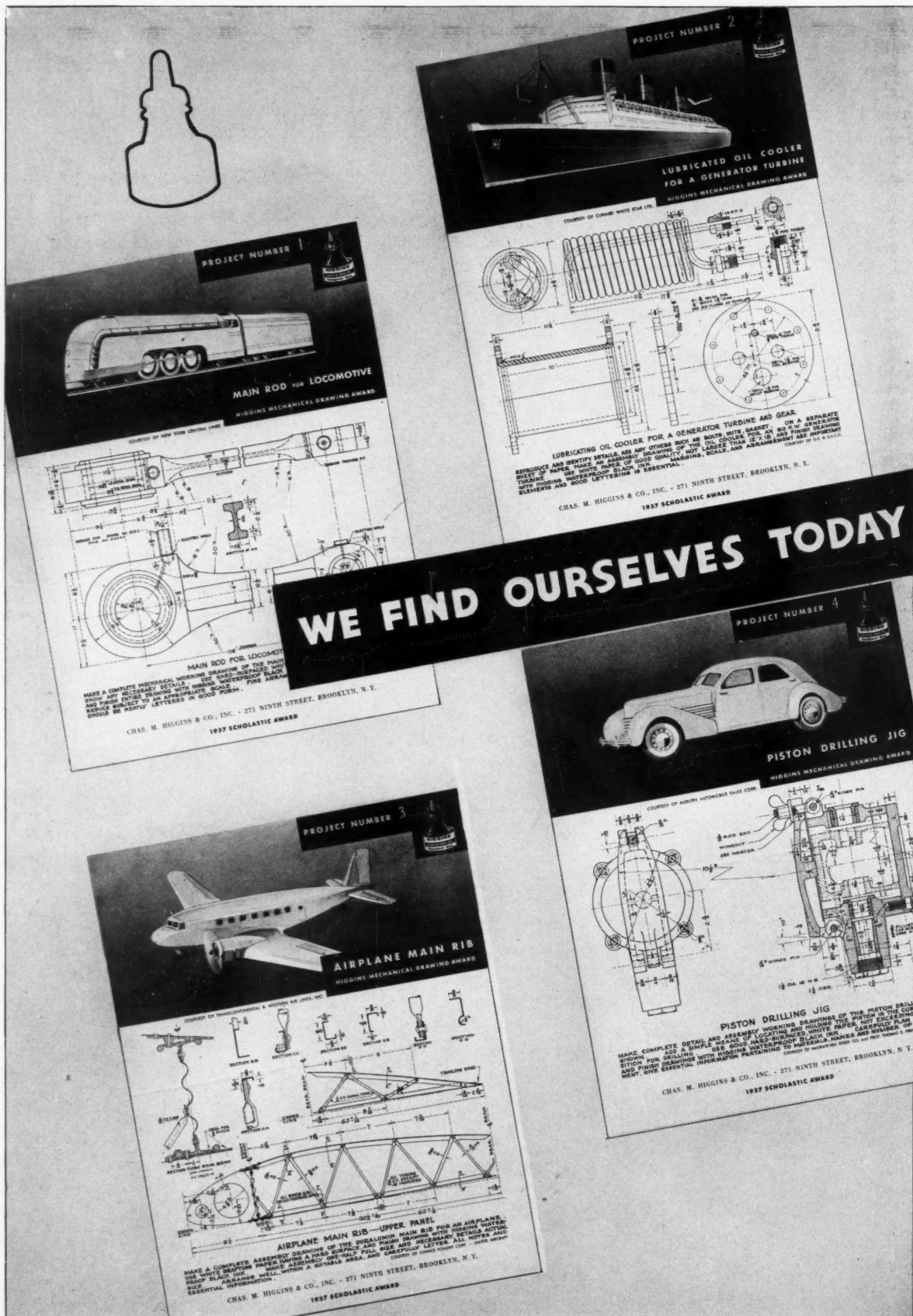
The wide popularity of the project's service has astonished even the most optimistic administrators of the project. Thirty thousand children and six thousand adults in New York spend leisure time in painting, drawing, wood and stone sculpture, modeling, photography, commercial art work, creative home

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Members of a free art class conducted by the WPA Federal Art Project at Public School No. 150, Queens, New York City.



COURTESY OF WPA FEDERAL ART PROJECT



# WE FIND OURSELVES TODAY

By WALTER B. GEOGHEGAN

We find ourselves today in a world searching its imaginative mind for superlatives with which to put into words the unbelievable flights of man-made machines through space. We find ourselves viewing a monster of the sea—oh yes, to be sure—a beautiful, graceful monster of 80,000 tons—160,000,000 pounds slipping into a pier, 1000 feet long, after spanning the ocean in four days while the passengers of this Jules Verne fantasy-come-true live in Roman splendor.

Do you wonder why our everyday lives and business careers cannot be divorced from such startling actualities? No, these things have become for us the ultimate in man's efforts and genius. We take them unto ourselves as being almost a part of us, personal to us, and their interest is our interest. Should we wonder then at the growing pains in the interest of Progressive Education? Not at all! No, we must welcome it as a means of trying to catch up to the intangible something between man and these things he has created.

When the "Zephyr" (and what an aura of poetic stardust that name conjures!) streaked at one hundred miles an hour through our suburban Westchester village and our youngsters took us, their elders, down to see the "Zephyr," they knew and know what these new things portend: a changing world; a more interesting world; opportunity.

And so directed to students throughout the land in various secondary and technical schools, the annual Higgins awards are patterned to what the appetite of these future designers and draughtsmen, and at the same time giving them a fair, though sound, straightforward problem pertaining to these new products of man's genius. Called into consultation by Mr. Tracy Higgins on these problems were Mr. Reginald P. Baker of Teachers' College, Columbia University, and the New Rochelle High School, and Mr. Walter Geoghegan, Art Director of Calkins & Holden, New York, which is the advertising agency on the account, and Vice-President of the Art Directors' Club. Before work could be begun on the projects themselves it was necessary to answer many questions. Before designing the folder to contain these projects it was necessary to answer many others.

Were there changes in the methods of teaching mechanical drawing brought about by these new inventions? Were students looking beyond the mechanical construction in favor of the over-all design, or is there a greater interest in mechanical drawing due to stream-lining, wind velocities, etc.? Would designing be considered strictly separate from draughting or is something of each required of the student today? What should we do to enhance a contest folder in a country flooded with prize contests, sampling of all sorts, and deluged with coupons to be clipped?

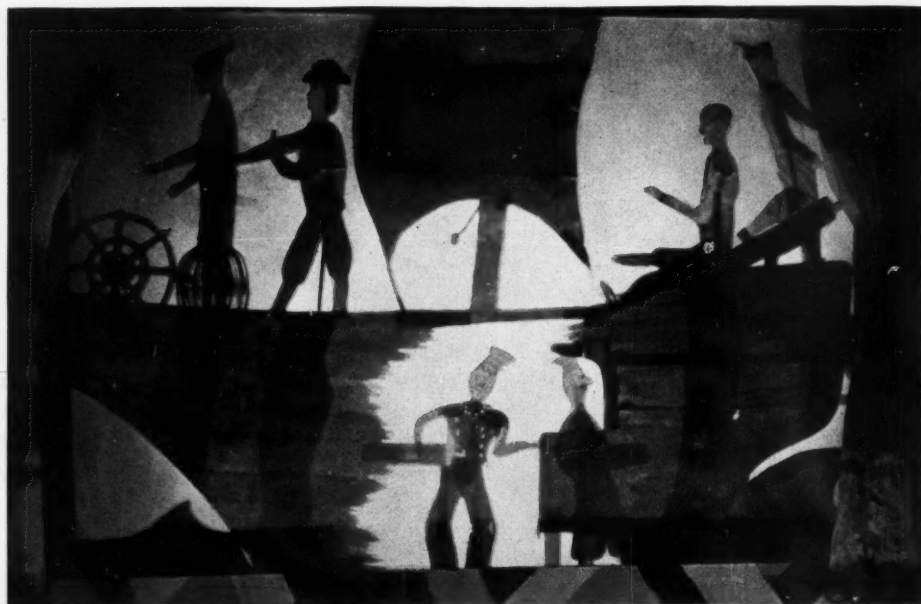
It was decided that since these particular awards were for excellence in mechanical drawing we would pick projects pertaining to some of the newer inventions and cloaked in some of the newer exterior designs. Those selected were an airplane of the Douglas type, the Queen Mary, as the latest word in ocean travel, the Cord car, as the most radical though well-designed car, and a stream-lined locomotive. It was felt that by picturing a stream-lined locomotive and below it a problem pertaining to the main driving rod of a locomotive the student's interest was carried beyond the mere execution and solving of the problem involved.

The requests for these entry folders and the entries themselves received to date attest to the interest that such an unusually well-thought-out contest as this can be expected to create. These awards are now in their eighth year. Naturally they receive tremendous support and approval from art and educational sources, such as Carnegie Museum, Carnegie Institute of Technology, the School Art League in New York City, and the Institute of Art in Chicago, as well as grammar and high school, art and educational directors everywhere.

They are judged at the Carnegie Institute in Pittsburgh by a competent jury awarding prizes in the various classifications. After the contest the prize-winning entries are on exhibition in the National Gallery of Art, the Smithsonian Institution in Washington, the Art Institute of Chicago, the Carnegie Museum in Pittsburgh, the Antheneum in Hartford, and in many other cities. The contest closes March 15th next. Awards are made on the basis of strict and accurate interpretation of each project, and on efficiency in the use of drawing ink.

That such a series of awards can draw to it such a tremendous response is most gratifying and encouraging. Contemporary budding designers and draughtsmen have a far keener sense of their field and future than their elders ever had, something which should be borne in mind by educators in all fields.





# HOW TO MAKE COLORED SHADOW FIGURES

Colored shadow figures are an interesting and unusual form of entertainment. They are easy to make and consequently they are valuable for educational purposes.

Our seventh and eighth grade pupils have produced three colored shadow plays. The first was a fashion parade showing the "History of Costume." This was an Art Appreciation unit culminating activity. The second was "Rip Van Winkle." The dramatization was written in the English class. The third was a Music and Art correlation—action figures for a comic song, "The Capital Ship," from Hollis Dann Junior Songs. These productions were of very different types and they show the versatility of shadow figures.

The mechanics of making the shadow figure may be simplified so that much younger pupils can make and enjoy them also.

Our first attempts were crude but creditable. We used oak tag, pieces of old rulers, wire, contributed by the children, etc. It is possible to use various types of materials to produce a show, but we have tried to improve the art quality of our shadow figures each time, so we have found that the following materials produce the best results: Two-ply Strathmore paper,  $\frac{1}{2}$  inch screen molding split lengthwise, and cut in 17 inch lengths, metal eyelets, number 00 wire shanks, linseed

oil, shellac, number 20 wire, and transparent mending tape for repairing if the figure breaks either while making it or while it is performing.

First choose a play that has a lot of action. Then make a list of the important characters and a list of the things each character must do in order to carry out the action of the play; e.g., sit, nod head, walk, etc.

On drawing paper make a picture of the figure in side view, in actual size (ours were about  $14\frac{1}{2}$  inches high). Color this figure the way you wish to color the final one. Make the silhouette as interesting as possible. Cut the figure apart where you wish it to be jointed—legs at hips, arms at shoulders, head at neck, etc. Trace the parts of the figure on the Strathmore board and allow  $\frac{1}{2}$  inch flaps on each arm or leg which is to move. The flap should extend toward the center of the body. The neck flap may be an inch long and the end of the flap must curve toward one side or the other in order to provide leverage.

Sometimes just one arm or one leg moving will give enough action. If the figure needs to take a sitting position both legs must be jointed, but walking can be accomplished by moving just one leg.

More help on making shadow figures move can be found by referring to "Marionettes, Masks, and Shadows" by Mills and Dunn.



The illustrations show two sets with stage properties and shadow figures in operation.

# SHADOW PICTURES

By BLANCHE HUTTO  
FOREST PARK SCHOOL  
FORT WAYNE, INDIANA

When the figure is complete it is shellacked. Move the joints occasionally while the shellac is drying to keep them free. When the shellac is dry accent the features and any important parts of the costume with a rather heavy India ink line.

For the scenery we used oak tag, painted with water colors, and shaded with crayon. It, too, was oiled and shellacked. It was fastened to frames made of strips of mounting board. These scenery frames were the same size as the shadow screen. The screen was about three feet high and four feet long. The frame was made of thin strips of wood. Over this was stretched a sheet of architect's tracing paper. This paper was shellacked on both sides. If this paper gets torn during the performance it can be easily mended with transparent tape. A decorative proscenium arch of beaver board was made and mounted on a wooden standard. The shadow screen was placed high enough from the floor to allow the children who manipulated the shadow figures to sit on kindergarten chairs and still not be seen above the lower edge of the screen.

For lights we used two 250 watt flood lights back of the screen and a row of foot lights on the floor in front. The use of the latter was an experiment. We found they added to the brilliancy of the color.

Paint the sections of the figure. Outline any decora-

tions on the costume with a crayon. Outline also with a fine double line cut by a razor blade. (This latter is a decorative feature and may be eliminated if the pupil is too young to use a razor blade safely.) The decorations on our Chinese costumes were also perforated with a needle. This gave a lacy effect. Transparent water color is the best medium for coloring.

Rub linseed oil on the back of each section of the figure. This will make it transparent. Allow several hours for drying.

Next put the sections of the figure together in their proper positions and fasten each with a wire shank, placed so that it allows for natural movement when the extending flap is grasped. At the extreme end of the flap, clamp on a metal eyelet. If the flaps interfere with each other they must be adjusted.

Glue the stick to the body. Let it extend above the waist to give support to the figure. If one leg is stationary conceal the stick on the back of it. Place under a weight and allow the glue to dry thoroughly.

Fasten wires to the metal eyelets. Extend them down the stick to a point about two or three inches below the figure and curl the end around the stick in a loop. This will allow the wire to move up and down, thus moving the member of the body to which it is attached.



Linoleum block-print program covers

# THE LIFE HISTORY OF A LIVE ART CLUB

By BESS FOSTER MATHER

In our school system, the junior and senior high art teachers and supervisors are organized into a professional group which meets three times a semester for social contact and professional growth. The organization is unique in that it runs smoothly and successfully without any officers, such as President, etc.

At the beginning of the year, the supervisor names a General Committee which meets in the office of the Department of Art Education and makes plans for the year. The bulletin sent out following the meeting gives information as follows:

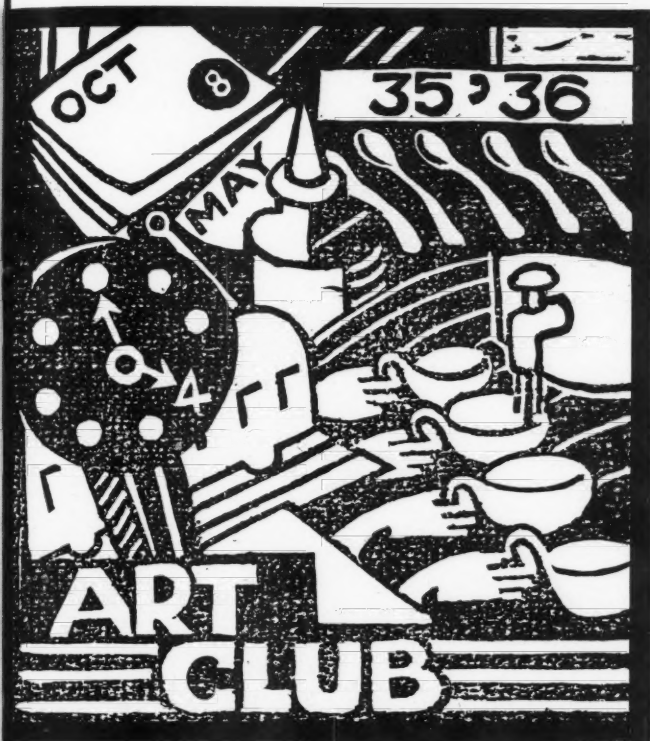
1. Number of meetings: Six (three each semester).
2. List of dates and committee chairmen. (Each school is represented on some committee by a teacher in the Art Department.)
3. Time: 4:00-5:30 p. m.  
Tea served from 4:00 to 4:30. Program starts promptly at 4:30 and should not exceed one hour.
4. Place of meeting: Lunch Room, Miller Vocational School.
5. Funds: Twenty-five cents will be collected from each member attending each meeting. This amount is to be paid to the Lunch Room management to

cover cost of the service. The Lunch Room manager in preparing refreshments assumes that the fifty-four members of the Art Club will attend the meeting, unless prevented by illness.

## 7. Duties of Committee Chairmen:

- a. Working with committee members the chairman is to see that all program plans are made for the meeting and that all necessary information regarding the program is in the supervisor's office at least two weeks preceding the date of the meeting. This announcement will be mimeographed and sent out through School Mail. It is the chairman's duty to see that committee members act as hostesses to the group. Some plan should be devised to promote acquaintance during the social hour from 4:00 to 4:30. The general committee especially asks that some scheme be used which will seat the teachers of the same school at different tables.
- b. The committee chairman will have the responsibility of presiding at the meeting, and seeing that the program begins on time. He sees





that the first arrivals are served promptly, and that the program begins at 4:30, even though all have not yet been served. It is unfair to both speaker and club members to allow a program to drag and cut down on the time planned for the professional part of the meeting.

8. Duties of Hostesses:

The hostesses serving at the tea table will please remain seated there after the program begins. Occasionally it is necessary for some member to be unavoidably detained at his or her building. In this event, the late comer could get a cup of tea or coffee, etc., even though the program has begun, as this will in no way disturb the meeting.

9. Types of Programs:

The many suggestions contained in the questionnaire which was sent out some time ago are still on file in the office of the Department of Art Education. It is suggested that unless the chairman has something definite in mind, she look over this list before calling her committee together for the purpose of planning a program.

10. Programs:

One member of the General Committee is responsible for seeing that the year's program is printed for distribution to the Art Club members, the junior and senior high principals, and the administrative heads at the Main Office.

Looking back over the eleven years the Art Club has been functioning, one is surprised to note the variety in the programs. They have included every

type—lectures, informal talks, Western Arts Association Convention reports, demonstrations, puppet shows, conducted visits to exhibits, etc.

Perhaps the meetings in which there has been teacher participation have been among the most helpful. For example, at times each school having elective art classes has contributed some problem to a display of work which was attractively arranged by the committee in charge of that program, or again a group of teachers has been invited to bring in craft models or flat work of unusual interest. The chairman then called on each teacher whose pupils' work was displayed in the exhibit, to give a brief explanation of the development of the problem.

At one meeting the discussion centered about such pertinent problems as "The School cooperates with the Art Teacher versus the Art Teacher cooperating with the School." I have secured the permission of one of the group, Miss Mary D. Reid, to use her talk entitled, "The Obliging Art Teacher", which follows herewith:

"The whole art of some speeches seems to be to put nothing in them. How well I succeed I will leave to your judgment, for what new thing can I say to you folks who have been 'The Obliging Art Teacher' times without number?

"When your chairman asked me to talk on this subject, her method of approach was so clever that there was nothing left for me to do but be 'The Obliging Art Teacher.'

"Speaking of the approach, or the manner of making it, people might be divided into three groups. First, those who feel that they are invested with absolute authority and approach you something like this: 'I want a sign; just dash it off. I'm not particular how it looks.' It is not so easy to get rid of this group. It is usually at the expense of heavy trouble or much humiliation. There is the second group the members of which have made high powered salesmanship their ally, whose plans are so well laid that when they approach you, unsuspectingly you fall into their trap and when they spring it, there is but one way out and that is to oblige. And lastly there are the people who come in a good natured manner, realizing that they are asking a favor and appreciating your response, whether it be negative, or affirmative. From this group you escape smoothly and without offense. Could one always dispatch the other people and their requests as joyfully it would truly be a fine art.

"What about these many and various requests? They might fall under two heads, viz., to borrow something, or to do something.

"First—to borrow something. In the past it used to be scissors, rulers, or paper cutter, but by constant reiteration without exception of, 'We do not allow them to leave the room', it has become a tradition, and now only the unsophisticated newcomer would think of asking for these things.

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# SOME NEW PROBLEMS FOR PAPIER-MACHE

RACHEL LLOYD SKINNER  
RIVERSIDE HIGH SCHOOL,  
MILWAUKEE, WISCONSIN

Masks are no longer included in the up-to-date curriculum of an art department. Since function must be the keynote to every problem, and since masks are purely for ornamental purposes, the mask as such cannot be justified in the art course of the ordinary school. The exception is the use of masks for stage and costume work; here the mask has a real reason for being. The process of mask making, however, is an old and valuable one. It should be retained in any and every art curriculum, and the products of the process should be functional.

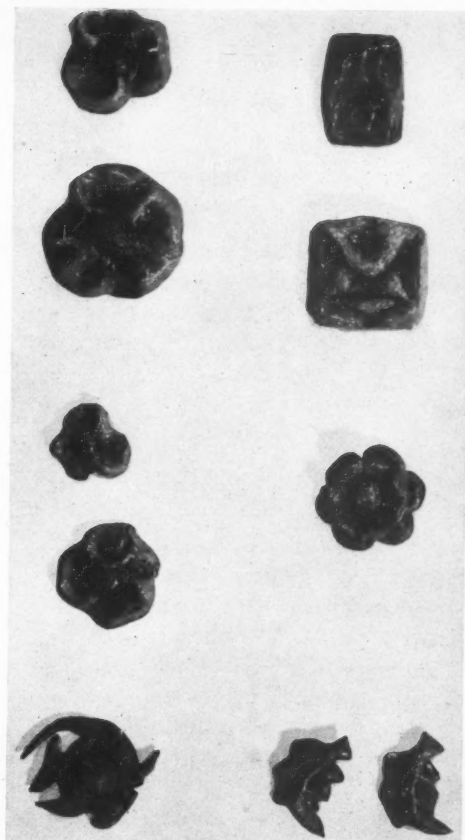
No better problem could be thought of to stimulate the imaginative power of students than an old idea—such as a mask problem—approached in a new pattern of usefulness. To enable the student to vision his ideas clearly, to let his imagination have full swing will lead to freedom and initiative in the future. The students turned out today must be exceedingly versatile in order to cope with the ever-changing conditions of the present day. The teacher must ever be pushing the new combination, the unexpected material and texture and medium, the new usefulness into each seemingly familiar and almost outworn problem. The more that the student can be aware of the change, the better; there can be no more vigorous challenge to his own imagination than the opportunity to do something never done before with an old process. The greatest gain will lie in the student's attitude toward all of his traditional problems, for he will constantly be extending the limits of them by his imaginative creating with them. Young people are particularly appreciative of originality; the student who has marked creative ability leads his group always. Every art teacher recalls with gratitude the unusual student whose problems were always unique and beautiful and whose work was so inspiring and exciting to fellow students that they learned more from him than from the teacher. It is

because of the newness and the infinite variety of problems possible from a relatively old, traditional, and stereotyped process that papier mache work will appeal profoundly to the young mind.

Most of us have made plates, trays, and bowls fashioned over dishes instead of over clay forms—as the masks are made. This summer I have been experimenting with the feasibility of making decorative buttons, belt buckles, hat ornaments, covers for jelly glasses with quaint designs on top of them, covers for face-powder boxes, flower pots, ash trays, and a number of other things—all distinctly useful and practical—out of papier-mache. As with the mask, a clay form is made first for this new-old problem. When this is dry, the surface is vaselined thoroughly. Paper toweling, newspaper, or tissue paper torn into strips is dipped in watery paste and fashioned, one piece at a time, on the mold. It is a good plan to put one layer of thin cloth on also; the cloth makes the resulting problem a little more durable. About ten or twelve layers of paper are sufficient for the ordinary article. After the paper is thoroughly dry, the mould is removed. If the article is a button or an ornament to be worn, a little piece of shoe lace or tape is inserted in the center at the back and fastened securely with plastic wood; by means of this, the button can be sewed to a dress or a safety pin can be so attached that the button can be pinned on at will. When the plastic wood is dry, the back of the article is covered with more strips of watery paste paper; such a backing gives a neat finish to the article and adds decidedly to its strength. After the problem is thoroughly dry, it is ready to be painted either with tempera paints or with oil. Shellac may be used on the tempera, and the too high glaze softened by pumice stone or the dry clay rubbed into the surface. Walnut stain may also be used if the problem requires an antique finish.



The smock illustrated above is given distinction and style by the decorative use of large square papier-mache buttons.



Papier-mache buttons produced in the Riverside High School under direction of Rachel Lloyd Skinner are shown above.

In addition to stimulating the imagination, this problem is good for many reasons. It costs nothing. The finished product is so light that the buttons or ornaments do not weigh down a dress or make it fall into ugly lines. Buttons or ornaments very often make the dress nowadays, and the distinction of such buttons as can be made by this process will aid in making a costume a creative success. Buttons are stylized these days to represent flowers, animals, birds, fish, fruit. This type of work lends itself well to all sorts of design problems and principles. Finally, such a process as this may well lead to research problems in Bakelite and other new materials.

I feel that we art teachers are not making the most

of our opportunities and are often too far away from real conditions and actual life needs. The Household Arts teachers all over the country have met the practical challenge of the Depression far better than we have, and it is high time that we realized it and followed in their footsteps. The trend of their work is functional to the core; nothing is done which is not distinctly meaningful to the pupil at the moment he is working. By being more practical in our problems we will not only arouse a greater pupil interest, but we will also help to make the School and the Community realize that art is an absolute necessity in everyday life.



# MARKETING YOUR DESIGN ABILITY

Mon Ami:

The office has literally been swamped this month with a voluminous amount of correspondence to our new "Market your Design Ability Department." Hence I am a little pushed for time as I write this to you.



It is interesting to note how many of our contemporaries would like to sell their work, but are handicapped by living too far away from the art buying centers.

There seems to me to be a need for an agency to help these people market their work—a sort of design brokerage, don't you know.

If the designer could get in touch with such an organization it would be very much to his advantage. It is rumored about our office that Mr. Payant is considering the possibilities of such a department as a service to the DESIGN readers. I believe it would be a splendid idea whether it materializes or not.

You ask me how to go about getting a job, as you rather liked the security that a steady income provides, rather than the hit or miss existence of a free lance artist getting started.

I think you are wise in your attitude, for unless you live in a large community, or are unusually versatile, it is rather difficult at first.

In the event that you are looking for a steady job, the first step in that direction is to decide which field you are going to enter, be it textiles, pottery, paper products, fashion design or general commercial art.

After you have taken cognizance of the prospective fields, selected the one you feel you are most interested in and best qualified for, make a list of the organizations using that type of work.

Next select the company nearest to your locality and begin with it. Make a number of samples of the type of work used by that company and either send them by mail or go in person to see the sales manager or superintendent, presenting your work and qualifications, expressing your willingness to work, etc.

If you are not successful in your first attempt, send your work to the next best on your list. If you are sincere you will finally make a contact.

The salary to be expected from your first job may vary between eight dollars a week and twenty, for as

you know, you are considered an apprentice by your employer, regardless of how clever you are.

Keep in mind that the other artists you work with will consider you an apprentice also, and humility and a willingness to cooperate will be very helpful.



As I said before, neatness in fine art is a minor virtue, but in commercial art it is a dominating one. Be sure your drawings are well and uniformly mounted. Place them in a mailing portfolio.

I am enclosing a rough draft of the kind of letter I would send to those companies that are too far away to go see, without having been granted an interview.

S. F. Jones, Superintendent  
The Jones Textile Mills  
Concord, Mass.

Dear Sir:

I am sending you under separate cover a portfolio of my designs, which I believe to be applicable to your products and in keeping with the present trend in the market.

I am very much interested in making a permanent connection with a firm such as yours, or would consider a retaining fee for my exclusive output of textile designs.

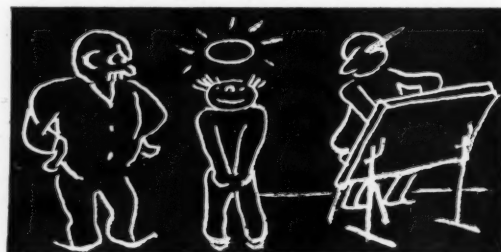
My experience is quite limited, but I feel that my interest in the work will offset my lack of experience.

I was graduated from..... Art School  
last..... and specialized in textile design,

I should be very happy to come to your factory for an interview, if you advise it.

Yours truly,

P. G.



## COMMUNITY ART THROUGH FEDERAL SPONSORSHIP

Continued from Page 25

planning and a variety of crafts. There is a Brooklyn waiting list of six hundred adults for the free Art Center soon to be opened in that borough by the Federal Art Project. The Design Laboratory, a school coordinating practice in fine arts, design and modern manufacturing methods, opened its doors one year ago with a registration three times the capacity of the school. A similar situation exists at the smaller Contemporary Art Center, established a few weeks ago, in Manhattan.

The very fact that these people are not working for academic credits, or, in most cases, toward a profession, is significant to the art future of the country. They occupy themselves in the studios because they feel the work enhances their daily lives. This is the surest road to widespread appreciation of art.

While the teachers discuss new techniques at frequent round-table conferences, they clash on many details. But they agree on these fundamentals: newcomers to the classes usually have to be pried loose from habits of imitating and copying; they miss the competitive spur and other old-fashioned ruses still favored in some public schools; and often honest, original work is not forthcoming until the student has ceased to ask the teacher, "Is this correct?" In addition, false notions of beauty, having their origin in prevailing social concepts, are frequent barriers which teachers must meet.

Developing spontaneity in adolescent artists has been recognized as a special problem. Last summer a number of art centers, planned to appeal to high-school age groups, were established with notable results. Because of the interest shown, permanent fine art centers are being established in each borough. The program, which stresses the study of art forms of the past thirty years, rather than our indebtedness to past generations, is in sympathy with the young point of view. And the avowed aim of the schools, to prepare students to invent forms adapted to the needs, ideas and emotions of today, will vitalize art work in the eyes of the fourteen to twenty group.

A survey of adult registrants reveals a social cross-section: bellboys, laundry workers, housewives, accountants, interior decorators, nurses, sales people, physicians, the elderly disabled, unemployed on relief, seamen between voyages, and manual laborers—all people who cannot afford to pay for lessons. The contagion spreads in unexpected ways. "Taking it home to show to mother," has resulted not only in side-board decorations but also in the formation of numerous parents' groups; classes for children at a psychiatric hospital inspired the nurses with the desire to discover their abilities; neighborhood shows of children's work usually plant the seed for new classes.

Crafts are popular, perhaps because America really is a practical nation. The development of good taste, and a feeling of where to use and where not to use ornament, are the primary objectives of crafts teachers. They encourage students to divide their time between the painting and sculpture studios and the craft shops and link the two kinds of activity with instruction in the fundamentals of design.

Supplementary services, such as conducted gallery tours, motion pictures, and an exhibition department which supplies shows to boards of education, hotels, theatres, department stores, county fairs and women's clubs, have been established as the need for them arose. Home decorating consultants and teachers of costume design have been placed in Federal housing projects and tenements to help women adapt good design and color to their budgets.

The work of the "small fry" has attracted considerable attention. Sixty percent of the American portion of the International Children's Exhibition held at Cheltenham, England, last summer, was selected from the abundant products of the young artists in WPA classes. The Museum of Modern Art, in New York, has acquired some of their paintings and sculpture to form the basis of a permanent children's collection. Holger Cahill, national director of the Federal Art Project, describes juvenile work in this way: "Intensity of feeling has produced instinctive simplifications in their painting and sculpture. . . . A large proportion of these youngsters are realists, describing impressions of speeding locomotives, of steamboats and El trains, undaunted by detail or compositional complexity. A butcher shop, a holiday scene, Yentas bargaining over fish, a drugstore where ten cents will buy a banana split, are some of the subjects which they have described with a bold vividness sometimes denied to adults. In sculpture they have shown themselves unafraid of their materials. They do not seek beautiful surfaces or prettiness of detail but let their sense of the round and the flat, the crest and the hollow, pass directly into the material."

Adult work is less spectacular. Nevertheless, the response of adults to experimental galleries and classes and the abundance of young talent discovered throughout the country is heartening. According to Mr. Cahill, greater demands are made by institutions throughout the nation than the Federal Art Project, with its five thousand workers nationally, is equipped to meet. "Our schools are bare." "We have no art of any kind in this community." "The art teachers in our schools have never had an opportunity to see an original work of art." These are excerpts from letters by school heads and civic leaders.

A new tradition of art patronage is rising in the country, patronage by the common man. He will enjoy his patronage, for the American artist is rediscovering the American scene and setting it down in straightforward, honest language.



## THE ART IN CARICATURE



The arts of caricature and cartooning are in my mind a kind of impressionism—a kind of impressionism with a purpose. The great cartoonists of the past were first humanitarians and secondly artists, their art being only a means to an end. They were not necessarily brilliant draftsmen or clever technicians—theirs was an art of the common people, a crude art, but an effective one. Many people who saw the works of these men could not read—so naturally the artist had to get across his idea in an impressionistic manner. Many of their creations were symbolic and we use them today.

Nowadays almost everyone can read, but because of the limited time the workaday world has for recreation, the cartoonist must develop an efficient manner of presentation, so that his audience will get the proper impression by merely glancing at his picture.

It is given that expression, action and a flare for composition, plus a fearless attitude, make a cartoonist—remember that.

We would suggest that you copy the large spread of action drawings and any other action and expression drawing you run across. By copying them several times, you will find that you have mastered the principle behind them and will hereafter be able to create your own characters. Here is an interesting point to be considered about your copying drawings—every drawing that you make is better than the last one—you may not think so at the time, but it is true.





A black and white cartoon illustration. On the right, a large, portly man with a wide, toothy grin is depicted. He wears a simple white robe and a headband. He holds a small, round object, possibly a brush or a small pot, in his right hand. On the left, a much smaller, thinner man with a worried expression is running away from the larger man. He is also wearing a white robe and has a long, thin object, possibly a staff or a pipe, tucked under his arm. The background is plain white, and the entire scene is enclosed within a simple rectangular border.

## THE HISTORY OF A LIVE ART CLUB

Continued from Page 31

"But there is the pottery. Oh, pottery, pottery, how much grief have we not suffered at thy hands? Like Hamlet, to lend or not to lend, that is the question, and it is usually solved by determining whether the interests of art, through beauty, are to be furthered or not. There is such an opening here for Woolworth that it is hard to understand why they have been so remiss in grasping it. Here perhaps we are to blame. We have not sold the idea of 'the contagion of beauty in containers.' Let us be up and doing, so that in the future the art pottery may have a permanent resting place, while at the same time students in other departments may have the pleasure of seeing flowers in attractive holders.

"Then one day while you are busy explaining the fine points of this or that, some charming miss enters and asks if 'we' may borrow your punch. After a month's leave of absence with whereabouts unknown because you failed to get the antecedent of 'We', the punch joins the ranks of strayed scissors, rulers, etc. The stock phrase, 'We do not allow them to leave the room', has become a protective measure against the 'borrow and forget' habit. It reduces to a minimum the equipment lent.

"How about that large group of people who think that, on the side, you are running a stationery store? The things they want to buy are too numerous to mention, but perhaps paper is the commonest item.

"Nine times out of ten they have no intention of buying because they think these things are just supplied in limitless quantities, but for want of a better approach the request, 'to buy', is used. Again we are favored and see a loophole because we say, 'The Art Department is not allowed to sell anything except paints and notebook rings.'

"Second—The 'to do something' requests. These are so many and varied that I hesitate even to approach enumerating them. One might take any day at random and find that the things one is asked to do in the name of Art outside of regular teaching (which sometimes seems an extra-curricular activity) would take more time to tell about than the time here allotted permits. But for the sake of brevity, may I classify them as necessary or unnecessary, possible or impossible, personal or funny.

"Under the heading of necessary or unnecessary, every teacher must more or less be her own judge. Building conditions and personalities differ so widely that what might be considered necessary in one situation in one building might be unnecessary in another. The personal element is such a variable quantity that a fixed prescription won't work. One must needs meet every new problem with all the occult power one has been fortunate enough to inherit, acquire, or assume.

"What about the possible and impossible? Just be-

cause students have had a term or two of art they are expected to do Herculean tasks with Lilliputian backgrounds. Folks seem not to realize that in Art as in everything else, one must be a specialist to undertake certain problems. Perhaps if we could be successful in having people analyze more carefully these ideas that seem to spring spontaneously from the brain to the art room they might themselves realize that their requests are impossible.

"I find that the personal request is nearly always the hardest to handle. By personal I mean the many demands people make upon your time—demands that have no relation to school, but may be related to art. The library in most cases would be the proper place to go, but perhaps not the most convenient.

"Lastly, there are the funny requests. Someone has said, 'All things are funny which are out of proportion.' So any of the above examples might be classified in this group.

"Perhaps in the future, somewhere in each building there will be supplied the many little things (and after all they are only little things) that the teachers need to make the wheels of learning revolve more smoothly. Perhaps a group of students could be trained to take care of these needs in a period set apart for just that. Until then, if we accept art education as a career, it will have to be with its joys and griefs, and perhaps after all, it is the griefs that enlarge our living and make us a part of the brotherhood of man, rather than a specialized group."

## LET US CHOOSE A PLAY

Continued from Page 18

almost any play on very moderate rental terms. You may also find that certain characters in your play require rather complicated and expensive costumes, wigs or other make-up supplies that you cannot secure locally and that possibly would be too expensive to purchase outright. It is possible to rent these supplies from professional costume rental supply concerns. However, we suggest that you consider both of these important items in your budget of possible expense before definitely deciding on your play.

Should your choice be limited to drama, comedy, comedy-drama, farce, mystery or fantasy? That is a question which is very difficult to answer. As a general rule we think comedy is the best investment. But that is a matter of opinion. After all 'The play's the thing' so choose your play to suit your actors, your stage, your scenery—in so far as possible—and last but certainly not least, we would choose the play that would be most acceptable to your own community.

NOTE—The Staging and Production Department of DESIGN will be pleased to answer any questions on 'Let Us Choose a Play' if you will send a self-addressed, stamped envelope to Design Publishing Company, 20 South Third Street, Columbus, Ohio.

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Mr. Edward Miller, Sr., a former salesman employed in taking subscriptions for the magazine DESIGN is no longer in our employ, and is no longer authorized to accept subscriptions for this publication. The Editors of DESIGN will not honor any subscriptions obtained through Mr. Miller. He was last reported in the Chicago territory.

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## NOTICE • SUPPLEMENT • PAGES 39 AND 40

Each month we are to publish a supplement, complete and fully illustrated, covering the following vital fields in art: lettering, drawing, painting, pottery, puppetry, sculpture and modelling, textiles, block printing, metal work, and art appreciation. These supplements called "Art in the Making" can be had in quantities of 50 for one dollar, which means that every pupil from the fourth grade through college may have one for two cents. Teachers who are subscribers to DESIGN may subscribe for 150 copies for ten months at the very low rate of \$15.00 only, which means that each of his pupils need pay only one cent per copy. Tell your fellow teacher, art teacher, grade teachers, anyone interested in bringing the fundamentals of art to their pupils. Here is a great opportunity and teachers should order at once. There will be a limited supply. By cutting page 43 at the binding and folding in the middle a four-page booklet will result. The current series begins with the September, 1936, issue.

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Continued from front section.

tees who will distribute its revenue among artists. What can be done by the major agency in the field can assuredly be done by all the others.

To that end, we call upon all artists throughout the country to communicate with this committee at the offices of Living American Art, Inc., 55 Fifth Avenue, New York, to assist in the promotion of this campaign. They must undertake to retain reproduction rights when they sell their works. We are asking institutions which own or buy the works of living artists to acknowledge that the right to reproduce the work is lodged with the artists and is not attached to mere physical possession of a picture. And we ask the art-lovers of the United States to endorse this program by ascertaining that the artists whose works they purchase have been considered by the firms selling them. For the growth of American art, no element is more essential than adequate maintenance of the artist: and at this moment, no issue is more important to assist their cause than this one.

(Signed) JOHN SLOAN,  
 ALEXANDER BROOK,  
 WILLIAM GROPPER,  
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**WALL PAPER DESIGN COMPETITION**

With a view to fostering industrial art in the United States and stimulating creative design in the field of wallpaper, keyed to present day life in America, United Wall Paper Factories, Inc., the largest wallpaper concern in the country, is sponsoring a wallpaper design competition for cash prizes to be donated by them.

First prize is to be \$1,000, and there will be an indeterminate number (not fewer than three and not more than ten) of \$100 prizes. Awards will be made on March 10, 1937. Designs must be received by United Wall Paper Factories, Inc., Jersey City, N. J., not later than 5 p. m., February 27, 1937.

The jury of award, under the chairmanship of Robert Griffin, vice president of the corporation, consists of Alexey Brodovitch, art director of Harper's Bazaar; James Davis, president of James Davis, Inc.; Frank G. Noble, chief decorator of Elsie de Wolfe, Inc., and Richard E. Thibaut, president of Richard E. Thibaut, Inc.

There is no limitation as to the character or style of design, which must be original in conception, but it is desired that the designs be adaptable for some room in the average sized private home. However, any design which meets the requirements as to size, number of colors, etc., will be considered and judged on the

basis of quality of design, freshness of conception and

# ART IN THE MAKING

PUBLISHED BY DESIGN PUBLISHING CO., COLUMBUS, O.

## MODELLING

Perhaps there is no form of art expression more universally popular than modelling. Children begin by modelling figures in their sand piles and making mud pies and figures in great variety. Often persons

material for somewhat the same reasons. Many business and professional men who would not undertake drawing, painting or other forms of art work feel free to start working with clay.



A young artist in New York City working on his first figure in a class conducted by W.F.A.

Below is a fawn modeled by Russell Bornett Aitken, a well known artist.



who cannot draw or do not derive any satisfaction from drawing are able to do excellent modelling. This of course gives them much pleasure. Very young people, especially, like to work with material like clay because it is so easily handled and controlled. When changes are desired it is always possible to make them. The entire piece of work may even be squashed and started all over again. Adults, whether artists or amateurs, usually like to work with clay or similar

There are in various art museums in America many examples of clay modelling done by ancient peoples. The Egyptians, thousands of years before Christ, modelled many interesting small figures. Some of these were found buried in the tombs which have more recently been discovered. From the island of Cyprus near Greece have come many very amusing figures made in ancient times. One of these Cypriote figures is shown on page three of this article. Other pieces of

Program Chairman — Miss Mary E. Schlemmer, formerly associated with the Decorators Center in New York and now in charge of the interior decoration department at Frederick Loesers Co., Garden City, N. Y.

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## EDUCATION R PRINTS



*A Mexican Modeling a Horse.  
Courtesy Southern Pacific R. R.*

Cypriote figures have been printed in *DESIGN* at different times. It will be noticed that these figures keep the qualities of the clay. This is important to remember when working in clay. Today, sculptors often work with a prepared material like Plasticene which has been treated in such a way that it does not ever harden. With this material large and small figures may be modelled and later cast in plaster or bronze. In casting, a mold is made out of plaster from the clay figure. The clay of the figure is then removed and into the mold the material of the finished piece is poured. Sometimes this is plaster. Very often it is bronze if it is a statue or monument to be placed out of doors.

Most of us will not become professional sculptors but everyone can learn to model and have the great pleasure of participating in this form of art. To begin with, as in every art, it is most important to understand the nature of the material

worked with. The outstanding qualities of clay are its softness, its holding together tendencies, and above all its plasticity. By plasticity is meant that quality that allows its shape to be easily changed and moved about. Clay can be made to take almost any form but there are certain rather compact masses which it seems better fitted to. It does not seem fitted to metallic or lacy effects. These belong to other materials and when work is done in clay, which is above all a plastic material, one must not try to force that material to resemble other materials like wire, steel, tin, or wood. If one tries to do that, there is usually trouble because delicate corners and slender shapes break off. There is no limit to the many interesting things to be done with clay in using simple strong forms put together so that they look well as bulk. These can have very fine outlines and interesting surfaces and seem to rest well on a firm foundation. It is a great mistake to model figures that do not have a substantial base and seem



*A Woman Working. By a Young Pupil at the  
Museum School in Toledo, O.*

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to be all ready to fall over any minute. The fact that clay breaks easily when hardened or fired in a kiln is a good reason for avoiding delicate pieces on a figure which project to be easily broken off at the slightest touch.

Now how should a person start a model? In modelling, as in all art work, it is not well to try to imitate details in nature beyond the point where it is not suited to the material. The artists who are great always try to become well acquainted with the characteristics and properties of their materials—to understand them—to get the feeling of them. They try to put their own ideas in some form agreeable to the material. When the worker and his material seem to be fighting against each other the result will not be pleasant. In a good piece of modelling the best results will be those that are honest and well within the nature of clay. Simple, though beautiful forms, well related, graceful contours, rich surfaces, and honest edges not too fancy for clay should be worked for. It is not always necessary to be faithful to the detail of nature but it is important to be faithful to the material. What materials should be used? In starting to work it is possible to use natural clay which is to be found in various parts of the country, or clay as is used for making pottery and has been refined, or the modelling materials like Plasticene. This



*Clay Modeled Animals and Figures.  
By Jr. High School Pupils of Lincoln, Nebraska.*

last can be bought in some department stores or from any school supply companies. Plasticene is mixed with oil and does not harden. Clay does harden when left in a dry room. It should be covered with a damp cloth to avoid hardening until the piece is finished. The work of modelling may begin in any one of many different ways which one can discover by experience. One good way is to begin with a few simple forms or masses; for instance, a cone, cylinder, sphere cube, etc. These can be made in various sizes and so placed together as to give a rough beginning. Sometimes very little changing of the surface will result in interesting effects. Regular clay can be exposed to the sun and hardened when

*Amusing Clay Cypriote Figures  
Made Many Centuries Ago.*



*Courtesy of the Metropolitan Museum of Art.*



*Fawn, Modeled by Carol Newell.*

completed. Show card color could be added, but this is apt to look too gaudy. It is not a ceramic material, so it would be better to use some mineral coloring which would stand high temperatures if the pieces are to be fired. The Plasticene has to remain "as is" or be cast. There are books explaining that process. The clay may be fired like pottery and glazed. Directions for this can be had from the



*A Moose Modeled by Russell Barnett Aitken. These Two Pieces Have Been Glazed and Fired.*

books on pottery by Cox or Binns. Small kilns for school use can be had for fifteen dollars and up. Information concerning these will be sent on request. Things to model; all kinds of animals, fruit, vegetables, people in different positions doing interesting things, buildings, story book people and scenes, faces, ornaments of various sorts, landscapes, toys and numerous other things.



*Wrestlers, By a Pupil in The Museum School in Toledo, O.*

#### BOOKS:

*THE POTTER'S CRAFT*, by Binns. Macmillan Co.  
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basis of quality of design, freshness of conception and commercial feasibility in manufacture and sale. No competitor may submit more than three designs.

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United Wall Paper Factories, Inc., plans to have a public showing of the wallpaper made from the winning designs.

## PRATT INSTITUTE CONVENTION

The Art Alumni Association of Pratt Institute, Brooklyn, N. Y., has completed arrangements for its First Annual Convention to be held at the Waldorf-Astoria, New York City, February 12 and 13, 1937. The demand for a modern and efficient art association for the allied fields in art was influential in bringing about this noteworthy undertaking.

The organization of this group will provide stimulation and the exchange of ideas necessary for keeping abreast with the rapidly changing conditions of our time, and promises to be a definite influence in the world of arts. Letters have been received from all over the country commending the association for this activity. Attendance is promised from nearly every state in the union and several foreign countries.

The convention committee has developed an outstanding program. Many well-known art leaders will be among the members to present problems of today and lead discussion groups. The annual banquet will be prepared by the incomparable 'Oscar' of the Waldorf and will be held on the famous Starlight Roof. The music for the dancing, which will follow the banquet, will be supplied by a well-known metropolitan orchestra.

Among other attractions at the convention will be an exhibit of work done by members of the alumni association, along the lines of their interests and professional followings.

The convention committee has made its headquarters at the Waldorf-Astoria and all communications should be directed there. The members active on this committee are:

President—Miss Edith L. Nichols, Director of Art Education in the elementary schools in New York City.

General Chairman—Thomas L. Tibbs, an industrial designer, recognised for his work with the Palmer & Embury Mfg. Co., The Baldwin Piano Co., and the W. A. Sheaffer Pen Co. He is also a member of the N. A. A. I.

Assistant Chairman—Fred Methot, an active member in the advertising field in New York City.

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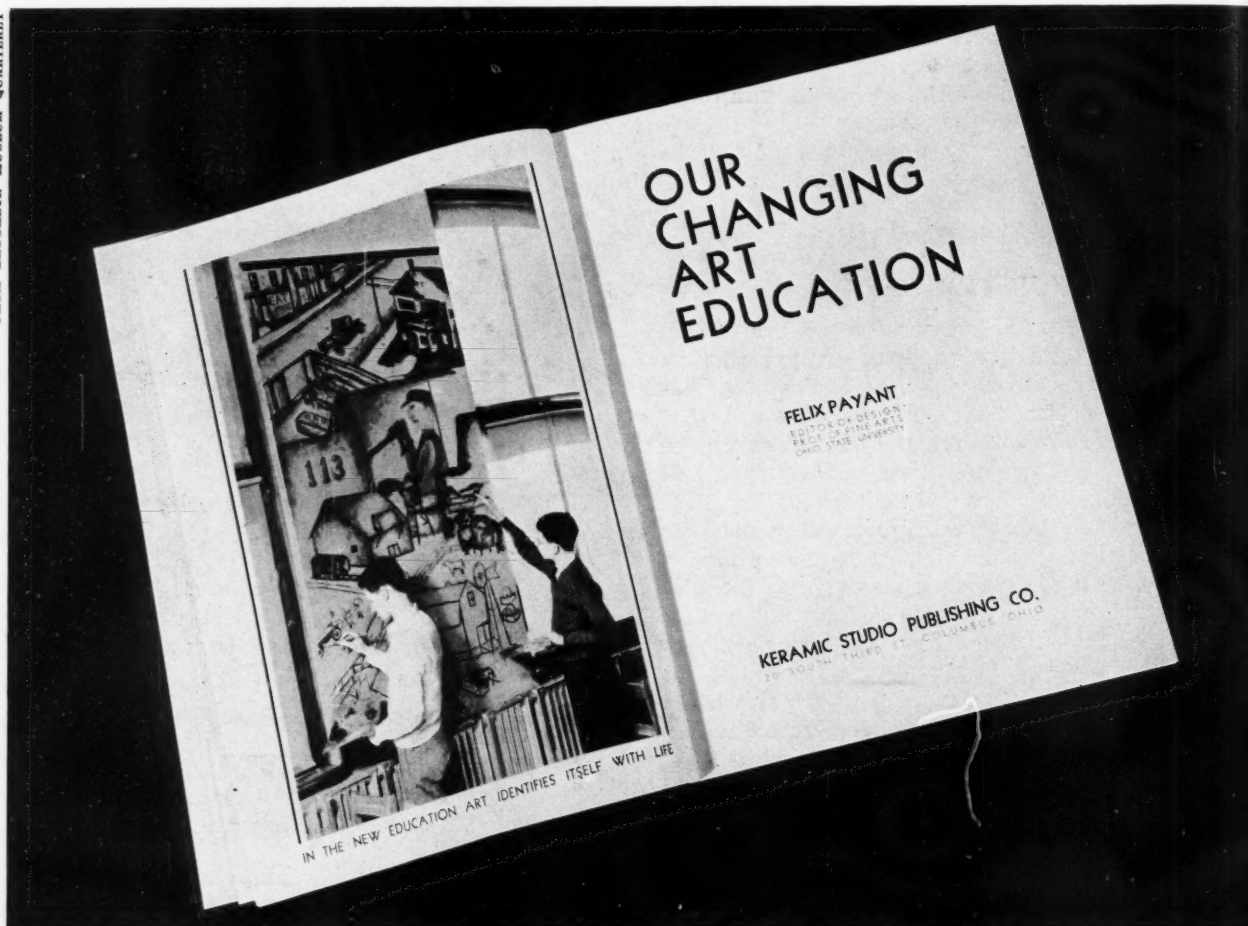
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"If you are at all skeptical about the meaning of art or the scope it covers, get Mr. Payant's book and browse through the pictures, then go back and read what he believes about the art education of today. You will agree with him the more you read, and art will be more than just pictures in museums and objects in glass cases; it will form a part of your life and you will use it and live with it."—From the Evanston **News-Index**, Evanston, Ill., October 24, 1935.

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